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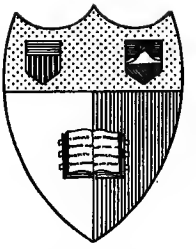

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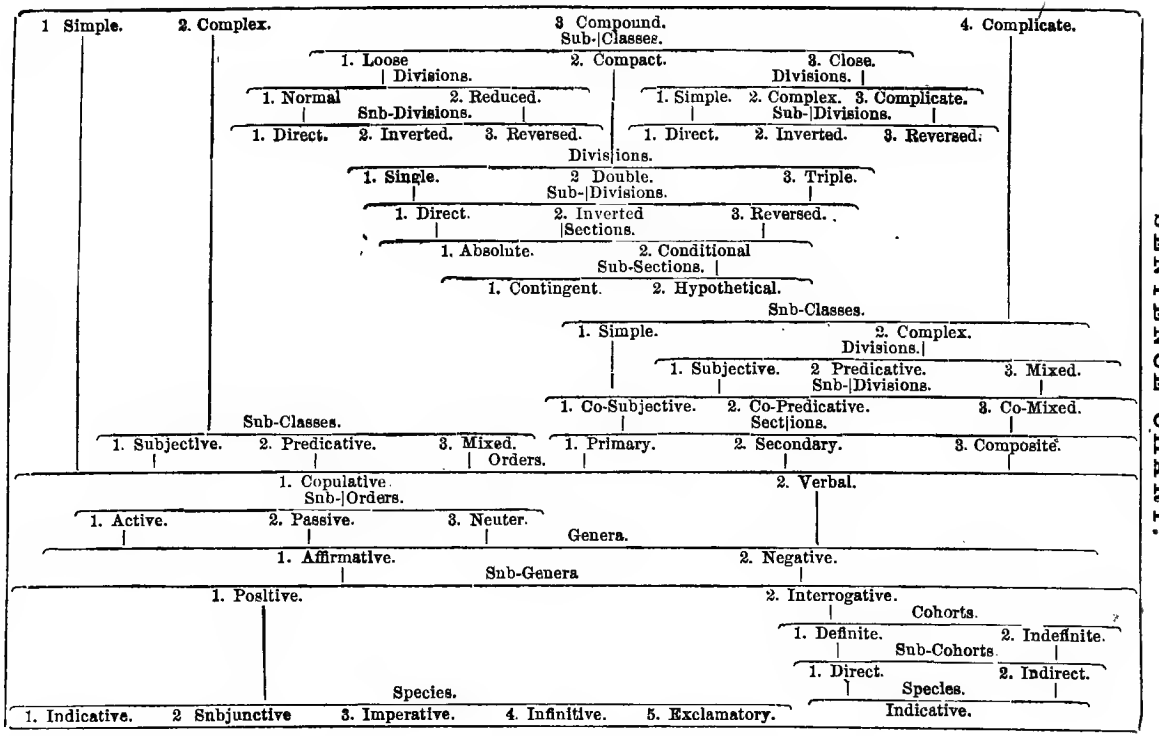

SENTENCE CHART.

A COMPLETE

SCIENTIFIC GRAMMAR

OF THE

ENGLISH LANGUAGE,

WITH AN APPENDIX CONTAINING

A TREATISE ON COMPOSITION,

SPECIMENS OF ENGLISH AND AMERICAN LITERATURE,

A DEFENSE OF PHONETICS, &c., &c.,

FOR THE USE OF

COLLEGES, SCHOOLS, AND PRIVATE LEARNERS.

BY

W. COLEGROVE, A. M.,

PRESIDENT OF WEST VIRGINIA COLLEGE.

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THE AUTHORS' PUBLISHING COMPANY,
1879.

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TO

PROFESSOR J. TUCKERMAN, PH.D., LL.D.,

PRESIDENT OF THE GRAND RIVER INSTITUTE,

THIS WORK IS DEDICATED

BY THE AUTHOR,

AS A TOKEN OF SINCERE LOVE AND RESPECT, AND AS A MEMENTO OF

A LONG AND HAPPY FRIENDSHIP.

PREFACE.

ENGLISH GRAMMAR is at present in the same condition in which Copernicus found Astronomy, when it was taught that the earth is the great centre of the Universe, and that the sun, moon, planets, and stars revolve about it once in twenty-four hours.

The text books are filled with a mass of absurdity and contradiction totally unworthy of the name of *science;* and the time and labor of those who use them are worse than wasted.

This state of things is a disgrace to the scholarship of the age, and calls loudly for a reformation.

The absolute truth of these statements can easily be demonstrated; but there is no room in this volume for such matter. Lest, however, any one should think the author to be peculiar and extreme in his views, let a few others be heard.

President Eliot, of Harvard University, says "I consider the present system of teaching English Grammar in our elementary schools *irrational and fruitless.*"

Prof. Child, of the same University, says "I do not know that I ever before saw an English Grammar which I would permit my children to look into, so great the chance has been that they *would learn nothing or be taught something false.*"

The New England Journal of Education agrees with Mr. Epes Sargent in calling our ordinary grammars "*a blot on American scholarship.*"

The New York Evening Post refers to the common system as "*an irrational system*"; and the Maryland School Journal calls it "*a nauseous mixture for unfortunate juveniles.*"

Similar testimonies might be multiplied indefinitely; and they seem to harmonize perfectly with the author's views. They are undoubtedly sound testimonies; and there is in fact abundant reason for the almost universal dissatisfaction with English Grammar as taught in our schools.

In the present work it has been the aim of the author *thoroughly to reconstruct* the science from its foundation, and to bring it into harmony with other departments of modern learning; and he has no doubt

that one year devoted to the study of this treatise will be worth more to the student than *ten* years spent upon the ordinary books.

This work is designed more especially for the use of the higher institutions; but, omitting the parts marked with an Asterisk (*) or Obelisk (†), it is sufficiently elementary for any pupils old enough to study grammar at all. It is intended to be a *complete* treatise,—simple enough for the beginner, and comprehensive enough for the college student.

Careful attention is invited to all parts of the work, but especially to the brevity, clearness, and Geometrical accuracy of the definitions, to the thorough treatment of Phonetics and Orthography, of Inflection and Derivation, of Analysis and Punctuation, of Synthesis, of Prosody, and of Composition;—to the logical arrangement of the topics, the Scientific Nomenclature, the Classification of the Irregular Verbs; the treatment of the Prepositions, the multitude of Examples and Exercises, the Models of Analysis and Parsing (among which are many solutions of grammatical difficulties), the Transformation of Sentences, and the Analytical Index;—to the Charts of Words, Phrases, and Sentences;—and to the perfect adaptation of the work to the Topical Method of recitation.

The Analysis of Sentences, although very brief and simple, is yet thorough and searching, and also *complete*,—embracing *all* the sentences of the language, while the ordinary systems of Analysis, besides being false and self-contradictory, are very prolix and cumbersome, and are, moreover, *defective*,—scarcely embracing *one-half* of the sentences of the language.

The System of Punctuation, also, which this Analysis has rendered possible, though comprised in a few pages, is more comprehensive and infinitely more practical and correct than any other whatever. It is adequate to the wants of the *Printer*, and will, it is hoped, bring something like order out of *the existing chaos* in that department.

The Scientific Nomenclature used (for the first time, so far as the author is aware) in the classification of Words, Phrases, Sentences, etc., seems to be as valuable in Grammar as in Botany or Zoölogy; and the employment of it, together with a Scientific Method, appears to jnstify the word "Scientific" in the Title of this Work.

The rules for Spelling, Accent, and Syllabication, have been made to conform substantially to the latest edition of Webster's Unabridged Dictionary.

The chapter on Synonyms, though very short, is very comprehensive, and also very important to the advanced student.

The brief treatise on Prosody will certainly be appreciated by every intelligent teacher and student as well as by every incipient Poet, as it seems to be the only accessible one of even *tolerable* completeness.

The advancing civilization of the English-speaking people has certainly reached a point where English Prosody ought to receive much more attention than hitherto.

The short and practical chapter on Composition will not escape the notice of those who have felt the need of such a thing.

The set of detached sentences will be found of great service as Exercises for Analysis and Parsing.

The Selections are also valuable, embracing choice specimens of English and American Literature, at intervals of fifty years or less, from Anglo-Saxon times down to the present.

In the older specimens the original spelling has been preserved, and the punctuation as far as possible. In the specimens, both English and American, belonging to the present century the punctuation conforms to the system given in this work.

The extremely important subject of Phonetic Reform receives some attention in Note 1, in the Appendix.

Finally this work is committed by the author to the hands of his countrymen, and especially of his fellow Teachers, with the hope that it may serve to lighten the labor of instruction, and smooth the ruggedness of the path which leads up the Hill of Science.

Especially does the author hope that students may no longer be obliged to waste their time and stultify their intellects in toiling over the miserable trash which has usurped the name of English Grammar, and that Teachers may be saved from the humiliation of being compelled to teach for truth and science that which they know to be *falsehood and utter nonsense.*

WEST VIRGINIA COLLEGE, Nov. 23d, 1878.

INTRODUCTION.

PROF. GRIMM ON THE ENGLISH LANGUAGE.

THE eminent German Philologist, Jacob Grimm, in reference to the English Language, says:

"No other Language equals it.—With a law and genius of its own, it levies contributions upon all other languages, and incorporates the power and beauty,—the heart and core —of every other tongue into it.

"For perspicuity and force,—for elegance and smoothness,—poetry and science,—metaphysics and theology,—the pulpit or the forum,—the senate or the bar,—for any and every use,—there is no other language which equals it.* * *

"The English Language is rapidly spreading into all lands, and will, according to present indications, soon become the language of commerce in all nations. The English and Americans are in the East Indies, in Australia, at the Cape of Good Hope, and on the coast of China;—in Asia, Africa, Europe and America;—on all continents, seas, and islands;—along all lines of travel, where they find or leave some who speak the language.

"The English Language has a veritable power of expression such as, perhaps, never stood at the command of any other language of men. Its highly spiritual genius and wonderfully happy development and condition, have been the result of a surprisingly intimate union of the two noblest languages in Europe, the Teutonic and the Romanic.

"It is well known in what relation these two stand to each other in the English tongue,—the former supplying, in far larger proportion, the material groundwork,—the latter the spiritual conceptions.

"In truth, the English Language, which by no mere acci-

dent has produced and upborne the greatest and most predominant poet of modern times, as distinguished from the ancient Classical Poets (I can, of course, only mean Shakspeare), may, with all right, be called a *world language;* and, like the English people, it appears destined hereafter to prevail, with a sway more extensive than its present, over all the portions of the globe.

"In wealth, good sense, and closeness of structure, no other of the languages at this day spoken deserves to be compared with it,—not even our German, which is torn, even as we are torn, and must first rid itself of many defects before it can enter boldly into the lists as a competitor with the English."

THE STUDY OF THE ENGLISH LANGUAGE.

The study of language has always been a favorite pursuit with people of cultivation and refinement, and has always proved a most efficient means of securing that refinement of taste and manners and that vigor of intellect which characterize the best society.

For this purpose the study of the English Language is second to that of no other. In fact we have the best language in the world, as is acknowledged even by foreigners.

Such a language ought to be studied faithfully, at least by all who use it, and for reasons almost innumerable.

ORIGIN OF THE ENGLISH LANGUAGE.

The most ancient inhabitants of Europe of whom we have any account were called Celts (Kelts).

This term has the same origin as the words Gael and Gaul, and is supposed to have reference to their fair complexions.

They came originally from Asia, settling in the eastern part of Europe first, and afterwards, as their necessities or inclinations prompted, extending their emigrations westward until they reached the Atlantic.

It appears that those who first settled in England were, after a time, driven from their lands by a fresh emigration of

adventurers, more warlike or numerous than themselves, and were obliged to take refuge in the highlands of Scotland, whence colonies passed into Ireland.

The language of these new comers probably did not differ essentially from that of the first, and had some relationship to the Persian. But they were themselves subdued, after a time, by the Romans, whose language, though from the same original stock, had by cultivation become very dissimilar to theirs.

While under the Romans (about four hundred years) the language of England proper became mostly Latin, but retained a large mixture of words from the native dialect.

The Roman armies being at length withdrawn from England, the country was invaded by the Picts and Scots from the north.—In this emergency the Britons invited the Saxons, a warlike people of Celtic origin in Germany, to come to their assistance.

The Saxons came, and not only drove back the Picts and Scots, but at length subdued the Britons themselves, and remained masters of the country.

Another German tribe called the Angles, or *inhabitants of the level country*, whose language was much like that of the Saxons (Old Frisic, whence comes the modern Dutch), went over in great numbers and settled in Britain, and at length gave the name Angl-land, or England to the country. The Jutes also went over in considerable numbers, but were less numerous than the others.

These people coalesced with the Saxons; and their mixed language was called the Anglo-Saxon.

This became the prevailing language, but was modified by mixture with the provincial Latin of the Britons.

This constitutes the basis, or main stock, of the English language.

The Danes afterward invaded England, and subdued a large portion of it, but were at last repulsed by King Alfred the Great.—Many of them, however, remained in the country; and very many Danish words were incorporated with the language.

A second Danish invasion afterward modified the language still more.

Subsequently William the Conqueror, being established upon the throne of England, introduced the Norman French as the language of the Court, and of all legal tribunals, and made great efforts to secure its universal adoption by the people.

In this he did not succeed; but the French continued to be spoken by the higher classes for three hundred years; and, as a result, the French element became a very important one in the national language.

In the cultivation of the arts and sciences, and by means of commercial and other intercourse, a great multitude of words has also been borrowed in modern times from the Latin, Greek, Hebrew, French, German, Spanish, Arabic, Italian, Welsh, and other languages.

The language of England previous to the invasion by the Romans under Claudius Cæsar, A. D. 43, was Celtic; and from that stock have sprung the modern Welsh, Irish and Scotch, and the recently extinct Cornish.

During the Roman dominion the language gradually became Latin.

From the establishment of the German tribes in the island (about A. D. 450) down to the time of Henry III. (about A. D. 1250), the language of England was Anglo-Saxon.

From A. D. 1250 to A. D. 1350 the language is called Old English.

From 1350 to 1550, it is called Middle English.

Since 1550, the language is called Modern English.

DIFFICULTY OF THE ENGLISH LANGUAGE.

It is often said that the English is the most difficult of the European Languages to learn. This is true only in a qualified sense. The actual difficulties are undoubtedly very great; but they are not inherent in the language, and might easily be removed. The structure of the English is more simple than that of almost any other language in the world; and if extrinsic and needless hindrances were removed, it

could be learned in less than half the time required to master the Latin, Greek, German, French, Spanish, or Italian.

The first great obstacle in the way of the student of our language is its *barbarous orthography*, which is inexpressibly horrid, and which results from the want of an *Alphabet.*

The Roman Alphabet now used is no more adapted to the English Language than are the clothes of a boy of ten years to a full grown man. (See Note 1.)

The second great obstacle in the student's way has hitherto been the want of a Grammar,—an obstacle which it is hoped the present work will measurably overcome.

NOTE TO TEACHERS.

In using this work it is recommended that classes of beginners, especially if young, should omit, at first, the Chapters, Sections, and Paragraphs, marked with either an Asterisk (*) or an Obelisk (†). Older pupils, or those going over the work a second time, may omit only those parts marked with the Obelisk; and still more advanced students should not omit any part.

The teacher, of course, should not feel bound to this order; but, *first mastering the work himself*, he should exercise a sound discretion in view of the capacity of his class.—The Topical Method of recitation is earnestly recommended; and in using the Analytical Index of the work (placed at the close of the volume) instead of a set of Questions, either of the following plans may be adopted:

1. The teacher may turn to the Index, and call for the definitions, etc., separately.

2. The pupil, having the Index open before him, may commence reciting, and continue until directed to stop.

3. The Class may be required to memorize that part of the Index pertaining to each lesson, and to recite first the Synopsis and then the whole of the lesson, without opening the book or being questioned.

After the memorized lesson has thus been recited, the books should be opened, and the Examples and Exercises examined at the discretion of the teacher.

A COMPLETE

SCIENTIFIC GRAMMAR

OF THE

ENGLISH LANGUAGE.

PRELIMINARY DEFINITIONS.

1. **Science** is classified knowledge.

2. **Art** is skillful practice based on science.

3. **A Word** is a sound or a combination of sounds used as the sign of an idea.

4. **A Syllable** is a word or a part of a word pronounced by one impulse of the voice.

5. **Language** is the use of words in communicating ideas.

6. **Writing** is the representation of words by visible signs.

7. **A Written Word** is the written representation of a word.

8. **Philology** is the science of language.

9. **Grammar** is that part of philology which relates to correctness in the formation of words, sentences, verses, and stanzas.

10. **Rhetoric** is that part of philology which relates to continued discourse.

11. **The English Language** is the language of the English people and their descendants.

12. **English Grammar** is the grammar of the English language.

13. A Sentence is a collection of words expressing a complete assertion.

14. A Phrase is a collection of words which may form an element of a sentence.

15. The Subject of a Sentence is the part of it expressing that of which something is asserted.

16. The Predicate of a Sentence is the part of it expressing that which is asserted.

17. The Copula of a Sentence is the part of it connecting the subject with the predicate.

18. The Subject of Discourse is the *thing* signified by the subject of a sentence.

19. Correct Usage is the use of words in all their forms as they were made to be used.

20. Authorized Usage is a use established by custom.

EXAMPLES.

1. Gold is yellow. 2. Silver is not yellow. 3. In the house. 4. A very great number 5. Some men are very wise. 6. This lesson is not very long. 7. Many men are foolish. 8. Sometimes a man is extremely imprudent. 9. After a long period of very great perplexity. 10. John writes. 11. Birds sing. 12. Five little boys. 13. Thou art a good boy. 14. You are not very diligent. 15. He writes extremely well.

DIVISIONS.

The Divisions of Grammar are the four parts called Orthography, Etymology, Syntax, and Prosody.

PART I.—ORTHOGRAPHY.

Orthography is that part of Grammar which pertains to written characters.

The Divisions of Orthography are Elementary Sounds, Letters, Syllables, Accent, Spelling, and Punctuation.

CHAPTER I.—ELEMENTARY SOUNDS.

An Elementary Sound (or an Element) is one of the single sounds used in the formation of words.

A Letter is a character used to represent an Elementary Sound.

A Letter Equivalent is a combination of characters representing one sound.

The Number of Elementary Sounds in the English Language is forty-four.

The Classes of Elementary Sounds are three, Tonics, Subtonics, and Atonics.

A Tonic Element is a free uninterrupted sound of the voice.

A Subtonic Element is a sound somewhat interrupted by the vocal organs.

An Atonic Element is a whispered articulation.

A Vowel is a letter representing one of the tonic elements.

A Consonant is a letter representing one of the subtonic or atonic elements.

An Alphabet is an arrangement of all the letters of a language.

The Latin Alphabet is that used in the Latin and several Modern Languages.

The English Alphabet is the Latin Alphabet applied to the English Language.

* **The Deficiencies of the English Alphabet** are very great, since it has only twenty-six letters to represent the forty-four sounds; and several of them, as c, x, q, etc., do not represent any sounds which are not represented by other letters.

* **The Phonetic Alphabet** is a completed alphabet for the English Language, and contains forty-four letters.

The Vowels of the Common Alphabet are the letters a, e, i, o, u, w, and y.

The Consonants are the other letters of the Alphabet.

Ambiguous Letters. "W" and "y" at the beginning of syllables are consonants; "u" sometimes=the consonant "w"; and "i" and "e" sometimes=the consonant "y."

* **The Fundamental Idea of Alphabetic Writing** is to represent each elementary sound of a language in-

variably by one letter, and in writing a word to use those letters only which represent the sounds of the word.

* **The Writing of the English Language** differs from this plan almost as widely as possible,—the same letter often standing for several different sounds, and the same sound being represented by several different letters and letter equivalents; and hence it is extremely difficult.

Correlative Sounds are those made with the organs in the same position, one being a Subtonic, and the other an Atonic.

Diphthongs are double sounds, or compound tonic elements.

Long Sounds are those requiring most time in pronunciation.

Short Sounds are those requiring least time in pronunciation.

The Time of a Long Sound usually equals that of two short ones.

* **Variation.** The length of a sound varies with accent and emphasis; and the same sound may be long when compared with one, but short compared with another.

* **Phonology** is the Science of Elementary Sounds.

* **Comparative Phonology** is the Science of the interchanges of Elementary Sounds.

* **Phonography** is writing words according to their sounds by means of a completed Alphabet.

* **Heterography** is the ordinary method of writing words.

* **Phonetic Short Hand** is an improved system of Stenography for rapid writing.

TABLE OF SOUNDS.—Tonics.

Long.	*Short.*	*Long.*	*Short.*	*Long.*	*Short.*
e me	e remit	a bar	a pillar	u pull	u wishful
i mildew	i satin	a all	a windfall	oo spool	oo fireproof
a mate	a inmate	o lock	o hillock	u flute	u execute
e mellow	e mallet	u burn	u heartburn	i mine	i columbine
a fare	a infare	e hermit	e patter	oi boil	oi parboil
a stand	a inkstand	o stone	o millstone	ou doubt	ou waterspout
		o go	o indigo.		

SUBTONICS AND ATONICS.

Subtonic.	*Atonic*	*Subtonic*	*Atonic.*	*Subtonic.*	*Atonic.*
b bay	p pay	th then	th thin	l live	
d den	t ten	z zone	s so	m may	
j join	ch chair	si fusion	sh shall	n no	
g go	k key		h hat	ng sing	
v vail	f fail	r run		w will }	See Note 8.
		r bar		y yet }	

EXAMPLES.

Man, make, path, bathe, chalk, joke, give, feel, seize, measure, having, lose, found, sing, far, rise, chair, cast, earth, term, cote, coat, hole, whole, bone, stone, tune, coon, rude, rood, mewed, mood, dew, do, brewed, brood, feud, food, use, usual, year, Spaniard, onion, wince, west, inquest, query, liquefy, quilt, quote, quoin, buoy, royal, persuade, Paraguay, folio, genius, suit, suite, sweet, strengths, shrink, shrill, thrusts, squash, thrash, schist, school, righteous, cetaceous, chameleon.

SPECIAL CLASSES OF CONSONANTS.

The Liquids are the letters l, m, n, and r.
The Aspirate is the letter h.
The Sibilants are the letters s and z.
The Ambigues are w and y.
The Compound Letter is x.
The Mutes are all the other consonants.

DIPHTHONGS.

"**I**" **in** "**Time**" represents a compound sound whose elements are represented by "a" in "bar", and "e" in "me".

"**Oi**" **in** "**Boil**" represents a compound sound whose elements are represented by "a" in "fall", and "i" in "fill".

"**Ou**" **in** "**Found**" represents a compound sound whose elements are represented by "a" in "bar", and "o" in "move".

PHONETIC ALPHABET.—(See Note 1.)

CONSONANTS.

TYPIC.			SCRIPT.	EXAMPLES.
1. P	p	1.		*P*enn
2. B	b			*B*een
3. T	t	2.		*T*ime
4. D	d			*D*ime
5. C	c	3.		*C*hime
6. J	j			*J*une
7. K	k	4.		*K*ing
8. G	g			*G*o
9. F	f	5.		*F*ine
10. V	v			*V*ine
11. T	t	6.		*Th*ink
12. D	d			*Th*en
13. S	s	7.		*S*ome
14. Z	z			*Z*ion
15. S	s	8.		*Sh*all
16. Z	z			Fu*s*ion
17. H	h			*H*at
18. R	r			*R*un
19. R	r			Ba*r*
20. L	l			*L*ook
21. M	m			*M*an
22. N	n			*N*ow
23. N	n			Si*ng*
24. W	w			*W*ent
25. Y	y			*Y*et

VOWELS.

TYPIC.		SCRIPT.	EXAMPLES. *Long.*	EXAMPLES. *Short.*
26. E	e		H*e*ro	B*e*have
27. I	ı		M*i*lford	Lent*i*l
28. A	a		M*a*ker	M*a*ture
29. E	ɛ		B*e*lfry	Gosp*e*l
30. A	ə		C*a*reful	Play*fair*
31. A	ɐ		M*a*nage	Workm*a*n
32. A	ɑ		B*a*rton	Dunb*a*r
33. A	ɑ		F*a*lling	Windf*a*ll
34. O	o		V*o*lley	Paras*o*l
35. U	u		Compu*l*sion	Impu*l*se
36. E	e		W*o*rthy	Dilw*o*rth
37. O	ɔ		C*oa*tless	Turnc*oa*t
38. O	o		*Oa*kland	Whiteo*ak*
39. U	u		F*u*llness	Grate*ful*
40. U	u		M*o*ving	Teaspo*on*
41. U	u		L*u*ting	Resol*u*te
42. I	i		T*i*mely	Past*i*me
43. O	o		B*oi*ling	Parb*oi*l
44. O	o		C*ou*nter	Disc*ou*nt

SOUNDS OF THE LETTERS.

The Letters of the Common Alphabet represent, each, from one to ten sounds, as follows:

a, 9, as in all, what, dollar, bar, care, can, came, any, village.

e, 7, as in mercy, sergeant, they, mellow, me, pretty, righteous.

i, 6, as in fir, time, machine, silver, onion, sirrah.

o, 10, as in nor, worth, borough, accompt, go, whole, move, wolf, women, one.

u, 9, as in bulge, burnish, Russia, full, human, use, bury, busy, persuade.

y, 4, as in Lyme, myrrh, lynx, yes.

w, 2, as in went, ewer.

b, 1, as in bend.

d, 2, as in do, laughed.

f, 2, as in fall, of.

h, 1, as in hat.

j, 2, as in joy, hallelujah.

k, 1, as in king.

c, 4, as in come, cent, suffice, officiate.

g, 3, as in gun, gem, rouge,

l, 1, as in like.

m, 1, as in make.

n, 2, as in man, sink.

p, 2, as in pay, cupboard.

q, 1, as in queen.

r, 2, as in ring, bar.

s, 4, as in so, rose, usual, issue.

t, 2, as in time, motion.

v, 1, as in vain.

z, 3, as in zone, azure, chintz.

x, 4, as in wax, exist, Xenophon, noxious.

Rule for x. X commonly=ks; but in the prefix "ex", when followed in the same word by an accented syllable beginning with a vowel or silent "h", x=gz.

At the beginning of a word x=z. When followed by "i" representing the sound of "y" consonant, xi=ksh.

Rule for c. Before a, o, u, or a consonant, c sounds like k; but before e, i, or y it sounds like s, or z, or sh.

Rule for g. Befor ea, o, u, or a consonant, g has a palatal sound, as in go; but before e, i, or y, it *usually* sounds like j.

Rule for r. Before a vowel, r is rough; but after a vowel it is smooth.

A Digraph is a combination of two letters to represent one sound.

A Trigraph is a combination of three letters to represent one sound.

A Tetragraph is a combination of four letters to represent one sound.

* CONSONANT DIGRAPHS.

The Consonant Digraphs represent, each, from one to four sounds, as follows:

th, 3, as in thin, then, Thomas.
sh, 1, as in shall.
ch, 3, as in chain, chasm, machine.
gh, 4, as in laugh, hough, burgh, hiccough.
ph, 2, as in philosophy, Stephen.
ng, 2, as in sing, finger.
sc, 2, as in scene, conscious.
ck, 1, as in brick.
rh, 1, as in rhetoric.

ANOMALOUS COMBINATIONS.

gl, in a few words, equals "ly", as in "seraglio".
gn, in a few words, equals "ny" as in "vignette".
wh equals "hw", as in "while", equal to "hwile".
cz equals "ts" as in "Czar", equal to "Tsar".

RULE FOR "CH".

In words from the Latin and Greek, "ch" sounds like "k"; in those from the Spanish, like "ch" in 'chain"; and in those from the French, like "ch" in "machine".

* DOUBLE CONSONANTS.

The Double Consonants, bb, dd, etc., constitute a

series of digraphs, each sounding like its corresponding single consonant.

* MIXED DIGRAPHS (CONSONANTS AND VOWELS).

The Mixed Digraphs represent, each, one or two sounds, as follows:

ci, 1, as in special.
si, 2, as in pension, fusion.
ti, 2, as in motion, question.
di, 1, as in soldier.
zi, 1, as in glazier.
ce, 1, as in ocean.

* VOWEL DIGRAPHS.

The Vowel Digraphs represent, each, from one to seven sounds, as follows:

aa, 2, as in Aaron, Haarlem.
ae, 3, as in Caesar, Caesarea, Caernarvon.
ai, 5, as in laid, fair, plaid, said, captain.
ao, 1, as in gaol.
au, 4, as in haul, hautboy, gauge, aunt.
ea, 5, as in break, spread, swear, ream, heart.
ee, 2, as in meet, been.
ei, 6, as in conceit, forfeit, veil, heifer, their, eider.
eo, 7, as in people, leopard, dungeon, yeoman, galleon, feodal, Macleod.
eu, 3, as in neuter, Eunice, hauteur.
ia, 1, as in diamond.
ie, 4, as in grief, pitied, friend, lie.
oa, 2, as in goad, broad.
oe, 3, as in foe, shoe, felloe.
oi, 3, as in boil, choir, tortoise.
oo, 3, as in moon, book, door.
ou, 7, as in soup, loud, sought, hough, though, through, rough.
ua, 2, as in guard, Guadaloupe.
ue, 3, as in true, guest, Guernsey.
ui, 2, as in guile, suit.

aw, 1, as in law.
ow, 3, as in now, low, knowledge.
ew, 2, as in new, sew.
ay, 2, as in day, says.
ey, 3, as in they, key, eyre.
oy, 1, as in boy.
uy, 2, as in guy, Schuylkill.

* CONSONANT TRIGRAPHS.

The Consonant Trigraphs represent, each, one or two sounds, as follows:

sch, 2, as in schism, schist.
tch, 1, as in caoutchouc.
rrh, 1, as in myrrh.

* VOWEL TRIGRAPHS.

The Vowel Trigraphs represent, each, from one to three sounds, as follows:

eau, 3, as in beau, beauty, Beauchamp.
eou, 1, as in gorgeous.
ieu, 1, as in lieu.
oeu, 1, as in manœuvre.
eoi, 1, as in bourgeois.
uoi, 1, as in turquois.
aie, 1, as in slaie.
aou, 1, as in caoutchouc.
awe, 1, as in awe.
iew, 1, as in view.
aye, 2, as in aye, prayer.
eye, 1, as in eye.
eyo, 1, as in eyot.
uay, 1, as in quay.

* CONSONANT TETRAGRAPHS.

tsch, 1, as in Kamtschatka.

* VOWEL TETRAGRAPHS.

ueue, 1, as in queue.

SILENT LETTERS.

Silent Letters are those representing no sounds of the words in which they stand.

* **The use of Silent Letters** is very little, as they merely indicate obscurely the former pronunciation of words, and, in a few cases, assist in tracing derivations, and in fixing the sounds of other letters.

* **The Cost of Silent Letters** is very great, amounting annually, in the United States, to more than *the interest on the National Debt.*

The Letters which are never Silent are f, j, q, r and v.

EXAMPLES.

Debt, doubt, subtle, indict, victuals, benumb, Wednesday, stadtholder, Scheldt, sign, malign, phlegm, apothegm, ghost, John, rhyme, caught, sought, knit, knight, calm, half, kiln, Lincoln, mnemonic, condemn, hymn, psalm, ptyalism, pteropod, coquet, antique, croquet, isle, disme, viscount, depot, Guizot, wrench, write, hour, evil, basin, mason, reason, spoken, shovel, worked, laugh, strayed, give, programme, have, some, day, say, bow, plough, who, corps, corpse, gnat, Xenophon, eclat, billet-doux, receipt, phthisic, czar, raspberry, thistle, hasten, rendezvous, schism, yacht, drachm.

* THE FINAL "E".

The Final "e" is sometimes absolutely silent, as in "give"; but usually it is employed to indicate the sound of a preceding vowel, as in "hate", or a preceding consonant, as in "sage", or a preceding digraph, as in "gauge", or "sheathe",—thus forming, with the preceding letter or letters, a digraph or a trigraph.

* FINAL "E" DIGRAPHS (VOWELS).

The Final "e" Vowel Digraphs represent, each, from one to three sounds, as follows:

a—e, 3, as in make, care, village.
e—e, 2, as in mete, there.
i—e, 2, as in bite, ravine.
o—e, 3, as in note, done, prove.

u—e, 2, as in tune, use.

y—e, 1, as in thyme.

* FINAL "E" DIGRAPHS (MIXED).

The Final "e" Mixed Digraphs represent, each, one or two sounds, as follows:

ce, 2, as in lace, suffice.

ge, 2, as in sage, rouge.

se, 1, as in surmise

* FINAL "E" TRIGRAPHS (VOWELS).

The Final "e" Vowel Trigraphs represent, each, one sound, as follows.

au—e, 1, as in gauge.

ea—e, 1, as in breathe.

* FINAL "E" TRIGRAPHS (MIXED).

The Final "e" Mixed Trigraphs represent, each, one sound, as follows:

—the, 1, as in sheathe.

is—e, 1, as in disme.

* SILENT CONSONANTS.

Silent Consonants, as well as the Final "e", are sometimes used to indicate the sounds of preceding Vowels or Digraphs, and thus they form Digraphs, Trigraphs, or Tetragraphs.

* SILENT CONSONANT DIGRAPHS (MIXED).

The Silent Consonant Digraphs represent, each, one or two sounds, as follows:

ah, 2, as in hurrah. bah.

eh, 1, as in eh!

al, 1, as in balm.

ic, 1, as in indict.

ig, 1, as in sign.

is, 1, as in island.

ol, 1, as in holm.

ug, 1, as in impugn.

uh, 1, as in buhl.

eg, 1, as in impregn.

* **SILENT CONSONANT TRIGRAPHS (MIXED).**

The Silent Consonant Trigraphs represent, each, one sound, as follows:

ach, 1, as in yacht.
igh, 1, as in sight.
oul, 1, as in should.

* **SILENT CONSONANT TETRAGRAPHS (MIXED).**

The Silent Consonant Tetragraphs represent, each, two or three sounds, as follows:

eigh, 2, as in sleight, weight.
ough, 3, as in ought, though, through.

* **DIFFERENT SIGNS FOR THE SAME SOUND.**

Each Elementary Sound has from one to eighteen different signs to represent it, as follows:

CONSONANTS.

Sound No. 1 has two, as in dip, slipper.

Sound No. 2 has two, as in but, ebb.

Sound No. 3 has six, as in set, setting, Thomas, indict, worked, mezzotint.

Sound No. 4 has three, as in do, add, Dhu.

Sound No. 5 has three, as in chair, latch, Kamtschatka.

Sound No. 6 has six, as in gem, join, edge, soldier, adjutant, Ledyard.

Sound No. 7 has eight, as in king, cone, wick, chasm, queen, quoin, except, hough.

Sound No. 8 has three, as in gum, egg, ghost.

Sound No. 9 has four, as in if, staff, laugh, philosophy.

Sound No. 10 has three, as in vain, of, Stephen.

Sound No. 11 has one, as in think.

Sound No. 12 has one, as in then.

Sound No. 13 has five, as in so, toss, cent, scene, chintz.

Sound No. 14 has five, as in is, gaze, buzz, hussy, suffice.

Sound No. 15 has eight, as in shall, sure, issue, ocean, machine, Lucian, motion, pension.

Sound No. 16 has five, as in azure, glazier, measure, lesion, rouge.

Sound No. 17 has one, as in hat.

Sound No. 18 has two, as in run, rhyme.

Sound No. 19 has three, as in car, whirr, myrrh.

Sound No. 20 has two, as in look, mill.

Sound No. 21 has four, as in dim, dimmest, condemn, lamb.

Sound No. 22 has two, as in tin, Lynn.

Sound No. 23 has two, as in ring, link.

Sound No. 24 has four, as in way, persuade, one, choir.

Sound No. 25 has six, as in yet, million, use, chameleon, ewer, hallelujah.

VOWELS.

Sound No. 26 has eighteen, as in me, mete, leaf, leave, meet, conceit, receive, relief, relieve, people, key, Cæsar, subpœna, albino, machine, quay, disme, impregn.

Sound No. 27 has fifteen, as in mill, build, nymph, live, sieve, women, busy, been, England, village, surfeit, lettuce, captain, carriage, tortoise.

Sound No. 28 has seventeen, as in cable, mate, plague, rain, raise, slaie, gaol, pray, Payne, gaging, gauge, great, veil, weigh, they, eyot, rendezvous.

Sound No. 29 has eleven, as in bell, wealth, belle, friend, nonpareil, many, ate, bury, feoffment, says, meant.

Sound No. 30 has eight, as in care, fair, heir, prayer, eyre, faery, bear, brass.

Sound No. 31 has four, as in man, plaid, comrade, Kaaterskill.

Sound No. 32 has eight, as in bar, Haarlem, ah, calm, sergeant, aunt, heart, Caernarvon.

Sound No. 33 has eight, as in nor, war, haul, bawl, awe, sought, walk, George.

Sound No. 34 has four, as in not, what, knowledge, lough.

Sound No. 35 has seven, as in pun, blood, come, Douglas, pigeon, cushion, son.

Sound No. 36 has seven, as in learn, worth, first, her, myrrh, turkey, nourish.

Sound No. 37 has two, as in stone, coat.

Sound No. 38 has fifteen, as in go, cove, doe, coal, oh, door, soul, know, owe, though, folks, sew, beau, yeoman, hautboy.

Sound No. 39 has four as in wool, wolf, full, should.

Sound No. 40 has eight, as in spool, move, soup, rouge, shoe, manœuvre, Schuylkill, Poestenkill.

Sound No. 41 has fourteen, as in duty, abuse, due, lieu, view, suit, feud, foed, beauty, few, impugn, through, you, queue.

Sound No. 42 has eighteen, as in aisle, eider, height, eying, eye, aye, bind, mine, indict, lie, sign, night, island, beguiling, guile, buy, fly, dye.

Sound No. 43 has two, as in boil, boy.

Sound No. 44 has three, as in our, foul, sauerkraut.

* TOTAL NUMBER.

The whole Number of Letters and Letter-equivalents is two hundred and sixty-four.

ORGANIC CLASSES OF SOUNDS.—(RANKS 5).

1. Labials are lip-sounds,—formed in the front part of the mouth.

2. Dentals are tooth-sounds,—formed just back of the teeth.

3. Linguals are tongue-sounds,—formed in the middle of the mouth.

4. Palatals are palate-sounds,—formed in the back part of the mouth.

5. Gutturals are throat-sounds,—formed in the throat.

* GROUPING OF THE CONSONANTS.

1ST RANK. *Labials.*	2D RANK. *Dentals.*	3D RANK. *Linguals.*	4TH RANK. *Palatals.*	5TH RANK. *Gutturals.*
p	t	ch	k	
b	d	j	g	
f	th	sh		h
v	*th*	zh	y	
m	s	l		
w	z	r	ng	
	n	*r*		

* RELATIONS AND CHANGES.

Related Sounds are those of the same rank.

Related Words are those having a common origin.

The Consonants of Related Words of the same class are usually the same, or slightly changed.

Consonant Changes are mostly according to simple and definite laws.

Vowel Changes are usually *not* according to any definite laws yet discovered.

Assimilation is the change of a sound into coincidence with a following or preceding sound, as when "adnex" is changed into "annex."

Accommodation is the change of a sound into another which will more easily unite with a following or preceding sound, as in "compel" for "conpel"; "sympathy" for "synpathy"; &c.

Eduction is the development of a sound from a preceding one, as in "drownded" for "drowned",—in which "d" is educed from "n".

A Euphonic Change is the change of some element of a word to make the sound more agreeable, or the pronunciation easier, as when Accommodation, Eduction, or Omission occurs.

An Orthographic Expedient is the use of more than one letter to represent one sound, as in "shall", "think", "mourn", "dike", "physic", &c

† PHONETIC LAWS.—12. (See Note 23.)

1. Correlative Sounds are *most frequently* interchanged.

2. Related Sounds are *very often* interchanged.

3. Sounds of Adjacent Ranks are *sometimes* interchanged.

4. Sounds of more Remote Ranks are less frequently interchanged.

5. A sound is often *assimilated* or *accommodated* to a following or preceding one.

6. A sound is often *omitted* from a word.

7. A sound is sometimes *inserted* in or *appended* to a word.

8. Two sounds are sometimes mutually *transposed.*

9. A sound is sometimes *educed* from a preceding one.

10. A sound is often *substituted for two others.*

12. A *consonant* sound is sometimes changed to a vowel.

12. A *vowel* sound is sometimes changed to a consonant.

† EXAMPLES.

Baptist, habtist; cupboard, cubboard; pill, ball; purse, *bourse* (Fr.); bump, bomb; life, live; leaf, leaves; heave, heft; *ablatif* (Fr.), ablative; *teufel* (G.), devil; *alt* (G.), old; *thor* (G.), door; adtain, attain; cloth, clothe; face, phase; so, *zoo* (D.); *clerici* (It.), clergy; malice, malicious; parish, *parage* (Fr.); cress, grass; cat, *gatto* (It.); tyke, dog; poke, bag; *ficus* (L.), fig; *seif* (G.), soap; Joppa, Jaffa; April, *Avril* (Fr.); flow, blow; table, *tafel* (G.); Rufus, *rubus* (L.); *habe* (G.), have; *gebe* (G.), give; Polly, Molly; break, wreck; bear, wear; tuber, tumor; marble, *marmor* (L.); wasp, *vespa* (L.); *vulnus* (L.), wound; helve, helm; author, *auteur* (Fr.); moth, *motte* (G.); father, *pater* (L.); thing, *ding* (G.); thorn, *dorn* (G.); that, *das* (G.); out, *aus* (G.); eat, *iss* (G.); route, rouse; pretend, pretense; adsume, assume; public, publicity; *voco* (L.), voice; adnex, annex; sitteth, sits; loveth, loves; peach, *peche* (Fr.); chief, *chef* (Fr.); head, *caput* (L.); journal, *journal* (Fr.); Mary, Molly; original, *originaire* (Fr.); yarn, *garn* (G.); way, *wege* (G.); get, yet; adpend, append; beard, *barbe* (Fr.); subtain, sustain; adfirm, affirm; disfer, differ; time, tide; exfuse, effuse; conpare, compare; burnstone, brimstone; inpel, impel; sled, sledge; *actio* (L.), action; divide, division; adligate, alligate; adrange, arrange; shall, *soll* (G.); dish, *tasse* (Fr.); brass, brazier; raise, rear; iron, *eisen* (G.); conlate, collate; organ, *orgel* (G.); conrect, correct; *carmen* (L.), charm; make, match; car, chair; break, breach; *kirk* (Sc.), church; dig, ditch; barge, bark; bedge, *hecke* (G.); *surgo* (L.), surge; look, *guck* (G.); crack, crash; Lucius, Luke; tusk, tush; skiff, ship; heart, *cor* (L.); hull, keel; adcord, accord; adgression, aggression; prance, prank; glide, slide; bank, bench; drink, drench; shell, hull; sub-

ceed, succeed; war, *guerre* (Fr.); yellow, *gelb* (G.); Welsh, Gaulish; yard, ward; hemi, semi; scale, shell; fisk, fish; plough, plow; draught, draft; fife, pipe; pad, foot; clash, crash; (Ger. *pfeife, pfote,* San. *klrad*); sail, *segel* (An. S.); rain, *regen* (An. S.); hotel, *hostel* (Fr.); bachelor, bachelder; egoism, egotism; firth, frith; task, tax; *tener* (L.), tender; *numerus* (L.), number; *blican* (An. S.), blink; dreamt, dreampt; conduct, conduit; *fruct* (L.), fruit; *salsus* (L.), sauce; *avi-spices* (L.), auspices; Thomson, Thompson; Bagster, Baxter; *subtractio* (L.), substraction; Anglo-Saxon; serio-comic; *cheir* (G.), reach; *guma* (An. S.), groom; *coud,* could; perlucid, pellucid: *interligent* (L.), intelligent; transscribe, transcribe; *bis ternate* (L.), biternate; privatecy, privacy.

CHAPTER II.—LETTERS.

Capital Letters, called by printers Upper-case Letters, are the large letters placed at the beginning of sentences, &c.

Small Letters, called by printers Lower-case Letters, are the ordinary letters, and are used wherever capitals are not required for some definite reason.

* **The Styles of Letters** are very numerous, as Roman, Italic, Old English, Antique, Gothic, Full Face, Clarendon, Script, and an almost endless variety of Ornamental Letters.

* **The Sizes of Letters** in these different styles are almost as numerous as the styles, ranging from the large Wood-type letters, a foot or more in height, down to the almost invisible Brilliant.

Some of the Common Sizes are

Great Primer,	Long Primer,	Nonpareil,
English,	Bourgeois,	Agate,
Pica,	Brevier,	Pearl, and
Small Pica,	Minion,	Diamond.

RULES FOR CAPITALS.

I. The first word of a sentence, of a line of poetry, of a formal question or quotation, of a numbered clause, or of a resolution or enactment, should begin with a Capital.

II. Proper and Family names, and their derivatives, all

titles, important words of headings, appellations of God, common nouns personified, generic names, words defined, and words of special importance, should each begin with a Capital.

III. The pronoun I, the exclamation O, and, in print, headings and title pages, should consist entirely of Capitals.

EXAMPLES.

1. The diligence of those students is very commendable.

2. Deeper, deeper, let us toil
In the mines of knowledge;
Nature's wealth and learning's spoil
Win from school and college.

3. Please tell me, then, Were you present at the time or not?

4. We should remember the precept—"As ye would that men should do to you, do ye also to them likewise."

5. I shall endeavor to prove, 1st, That he could not have been present at the time specified. 2d, That if he had been present, he could not have done what he is accused of.

6. *Resolved,* That female education is sadly neglected.

7. *Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled,* That Savings Banks may be organized in the District of Columbia.

8. He said that Thomas Jefferson lived in Virginia.

9. The Augustan age was very remarkable in Roman History.

10. He saw the Rev. A. L. Stone, D. D., and the Hon. Chas. Sumner conversing with Prof. J. Tuckerman, LL. D.

11. An Improved Grammar of the English Language.

12. To the Savior, our Lord Jesus Christ, are attributed all the characteristics of the Deity, equally with God the Father, and with the Holy Spirit.

13. Terribly destructive has been the reign of King Alcohol.

14. One of our earliest spring flowers is the Epigea repens.

15. Capital Letters are head letters; i. e., letters belonging at the head, or beginning.

16. Our people elect a President once in four years.

17. He said "I wish, O how I wish! that I could see this work completed."

18. A TREATISE ON
ENGLISH PUNCTUATION.
BY JOHN WILSON.

EXERCISES. (For Correction.)

1. the rational study of language is excellent for mental discipline.

2. what the weak head with strongest bias rules
   is pride, the never-failing vice of fools.

3. john smith lives in boston, mass.

4. i ask you again why should this not be done ?

5. said John "i am ashamed of this fellow's impudence."

6. i think that, 1st, it is false; 2nd, it is malicious; and, 3d, it is most ridiculous.

7. *resolved* that audacity is a sure indication of depravity.

8. *be it enacted by the legislature of west virginia* that waitman t willey, president, and william wagner, secretary of the board of trustees of the morgantown female collegiate institute, are hereby empowered to sell the lot upon which the said institute is located.

9. mr. smith says that the sufferings of the parisians during the siege of 1870 were very terrible.

10. general von moltke and prince bismarck have acquired a world wide reputation.

11. the degree of d. d., or doctor of divinity, has been conferred upon rev. d. m. graham, of hillsdale, mich.

12. an account of the hoosac tunnel in massachusetts.

13. his reference to god and the savior and the holy spirit seemed very irreverent.

14. ah eloquence! thou wast undone,
    wast from thy native country driven,
    when tyranny eclipsed the sun,
    and blotted out the stars from heaven.

15. a very common, but also very beautiful, flower is the little potentilla canadensis.

16. a catalogue is a list of names.

17. the commencement exercises at the university were very interesting.

18. certainly it is he; but o how changed since last i saw him!

19. lippincott's pronouncing gazetteer of the world.

20. they Said that The book Belonged to benJamin.

21. In the German Language every Noun begins with a capital Letter, whatever may be its Signification, or its Position in the Sentence.

* ITALIC LETTERS.

Italic Letters are those which stand inclining.

The Use of italic letters is to distinguish a word or passage, for emphasis or otherwise.

Rules for Italics. Italic letters should be used for

words requiring special emphasis, for words borrowed from foreign languages, for names of authors annexed to extracts from their writings, for the word *Resolved* when prefixed to a Resolution, and for the enacting clause prefixed to a statute or enactment.

Italics in the Bible indicate words not in the original, but supplied by the translators.

EXAMPLES.

1. Liberty *and* Union, now and *forever*.
2. The Motto of the United States is "*E pluribus unum*."
3. "Art is long; and time is fleeting."—*Longfellow*.
4. *Resolved*, That the so called English Grammars are a great nuisance.
5. *It is enacted by the General Assembly as follows:*

The Salary of the Commissioner of Public Schools shall be two thousand dollars per annum.

SMALL CAPITALS, &c.

Small Capitals, Capitals, and other styles of letters are sometimes used for distinction.

Underscoring, in writing, consists in drawing lines under words which are to be distinguished.

One Line under a written word indicates that it should be printed in *Italics;* two lines indicate SMALL CAPITALS; three lines indicate CAPITALS; and four lines indicate *ITALIC CAPITALS*, or ORNAMENTAL LETTERS.

Different Degrees of Emphasis are indicated by using successively italics, small capitals, and capitals.

Other Modes of Distinction are the use of the index (☞), the letters N. B., &c.

EXAMPLES.

1. He buys, he *sells*, he STEALS, he KILLS for gold.
2. ☞ A student should never miss *any recitation* of his class.
3. N. B. A thing which is worth doing at all, is worth doing *well*.

CHAPTER III.—SYLLABLES.

Constituents. A Syllable may consist of,

1st, A vowel sound, as in "I", "O", "a-dore".

2nd, One or more consonant sounds, as in "ris-en", "ryth-m", "shov-el", "a-ble", "ri-fle", "tin-gles".

3d, A vowel sound preceded by one or more consonant sounds, as in "say", "play", "stray" "throw", &c.

4th, A vowel sound followed by one or more consonant sounds, as in "aim", "ale", "ears", "urged", "arms", &c.

5th, A vowel sound both preceded and followed by one or more consonant sounds, as in "man", "cares", "star", "storms", "strengths", &c.

A Monosyllable is a word of one syllable, as "come".

A Dissyllable is a word of two syllables, as "man-ly", "un-der".

A Trisyllable is a word of three syllables, as "use-ful-ness".

A Polysyllable is a word of more than three syllables, as "dis-u-nit-ing", "non-con-form-i-ty", "in-com-pat-i-ble-ness", "re-pre-hen-si-bil-i-ty", "in-com-pre-hen-si-bil-i-ty".

The Greatest Number of Syllables in any ordinary English word is eight; but there *may be* as many as twelve.

A Compound Word is one which is composed of two or more words, as "book-binder", "pen-wiper", "pocket-book-maker".

A Simple Word is one which is not composed of two or more words, as "house", "time", "paper", "wisely", "penurious".

†SYLLABICATION.

Syllabication is the division of words into syllables.

The Objects of Syllabication in writing are,

1st, To indicate the pronunciation of words;

2nd, To show the composition, or derivation, of words.

The American Method of syllabication is that which is designed to indicate pronunciation.

The English Method is that which is designed to show the composition and derivation of words.

RULES FOR THE AMERICAN METHOD.—11.

1. Separate Compound Words into their simple components.

2. Separate Prefixes, Suffixes, and Inflectional Endings, from their Radicals, and from each other.

3. Divide bi-accentual words so as to show the difference in pronunciation, as "re-bel'" "reb'-el"; "mi-nute'", min'-ute"; &c.

4. When a single consonant occurs between two vowels, join it with the second, if the 1st vowel is long; otherwise join it with the first, as "de'-mon", "Dem'-ing"; &c.

5. When a mute followed by a liquid occurs between two vowels, join both consonants to the following vowel, if the previous vowel is long; otherwise join the mute to the previous vowel, and the liquid to the following vowel, as "re-flow'" "ref'-luence"; "de-preciate", "dep-recate"; &c.

6. When any two consonants, except a mute followed by a liquid, occur between two vowels, separate the consonants, as "mag-pie"; "con-template"; &c.

7. When three or more consonants occur between two vowels, join the first consonant with the previous vowel, and the others with the following one, as "in-troduce"; "un-grammatic"; etc.

8. When two vowel sounds come together, separate them, as "di-ameter"; "re-entrant"; &c.

9. Treat digraphs, trigraphs, and tetragraphs as single letters, as "bish-op"; "ma-chine"; "beau-ty"; "Her-schel"; "Kam-tschat-ka"; &c.

10. When silent letters occur, neglect them in dividing; and if they come between syllables, join them to the former syllable, as "calm-ness"; "John-son"; "asth-ma"; &c.

11. In dividing a word at the end of a line adopt the English method; and never divide a syllable; nor leave a syllable of only one or two letters standing alone.

RULES FOR THE ENGLISH METHOD.—3.

1. Separate the original elements of the word without regard to pronunciation, as "a-pathy"; "poly-gamy"; astro-nomy"; &c.

2. When a consonant, or consonant digraph or trigraph, oc-

curs between vowels, join it to the following vowel; as "pre-face"; "pro-phet"; "a-na-to-my"; "ma-the-ma-tics"; &c.

3. In other respects, divide according to the American Method.

EXERCISES.

Human, humming, realize, motion, neuter, instrumental, dental, remain, Remington, usual, hypothesis, belligerent, phalanx, anxious, retiring, usefulness, bookmaker, razorseller, premonition, premises, manliness, usefulness.

CHAPTER IV.— ACCENT.

The Ultimate is the last syllable of a word.

The Penult is the last but one.

The Antepenult is the last but two.

Accent is the stress of voice upon the principal syllable of a word, as in "grand'ly".

The Elements of Accent are time and force.

Polysyllables sometimes have two or three accents.

The Primary Accent is the strongest one.

The Secondary Accent is the one next to the primary in strength.

The Tertiary Accent is the weakest one.

The Character called the Acute Accent (ˊ) is used to mark the accented syllables of a word, as "great'-ness".

The Heavy Acute Accent (ˊ) marks the primary accent.

The Light Acute Accent (ˊ) marks the secondary and tertiary accents, as "spec'-u-la'tion"; "in-com'-pre-hen'-si-bil'ity".

Bi-accentual Words are those in which different meanings are distinguished by different accents.

† RULES FOR ACCENT.—17.

1. All monosyllables are accented when separately uttered; but some, as "*the*", "*my*", "*in*", "*of*", &c., lose the accent when used with other words.

2. Inflected forms and Derivatives of monosyllables have the accent on the radical syllable.

3. Primitives of more than one syllable usually have the accent on the radical syllable.

4. Inflected forms and derivatives of words of more than one syllable usually accent the same syllable as their primitives.

5. Words borrowed from foreign languages, until they become naturalized, preserve their original accent,—those from the French accenting the ultimate,—those from the Latin the penult or antepenult,—and those from the Greek one of the last three syllables.

6. Naturalized words often move the accent back one or two syllables.

7. Ease of pronunciation sometimes makes exceptions to Rules 3 and 4.

8. A pair of bi-accentual words being a noun and a verb, the noun has the prior accent. Being an adjective and a verb, the adjective has the prior accent. Being a noun and an adjective, the noun has the prior accent.

9. Similar contrasted words accent syllables which differ.

10. Words ending in *–cracy*, *–ferous*, *–fluent*, *–fluous*, *–gonal*, *–gony*, *–grapher*, *–graphy*, *–loger*, *–logist*, *–logy*, *–loquy*, *machy*, *–mathy*, *–meter*, *–metry*, *–nomy*, *–parous*, *–pathy*, *–phony*, *–scopy*, *–strophe*, *–tomy*, *–trophy*, *–vomous*, and *–vorous*, accent the antepenult.

11. Words of more than two syllables ending in *–cate*, *–date*, *–gate*, *–fy*, *–tude*, and *–ty* preceded by a vowel, accent the antepenult.

12. Words having the sound of *sh*, *zh*, or *y*, before their last vowel, except those in which *ch* sounds like *sh*, accent the penult.

13. Words ending in *ie* or *ies* usually accent the penult.

14. Words ending in *e–al*, *e–an*, and *e–um* (except idéal), accent the antepenult.

15. Dissyllabic adjectives ending in *ose* accent the ultimate.

16. Adjectives of more than two syllables ending in *ose* accent the antepenult.

17. Exceptions to these rules must be learned from observation, and the Dictionary.

EXERCISES.

1. Man, manly, manfully, unmanly, write, writing, writer, written, the, the man, the great man, my, my own, my own house, of, of course, by, by all means, mistake, undertake, mistaking, mistakenly, overlook, repose, contain, exclaim, human, jewel, captive.

2. Deficient, inveterate, deficiently, deficiency, inveteracy, inveterateness, reposing, reposed, contains, contained, containing, containable, exclaiming, exclamation, humanize, humanizing, humanity, inhuman.

3. Sanguine, sanguinely, sanguineness, sanguinary, sanguify, sanguifier, sanguinariness, sanguiferous, sanguifluous, *sanguineous*, sanguisuge, consanguined, consanguinity, chapeau, politique, politic, Socrates, abdomen, museum, amazon.

4. Orator, convert, contract, perfect, protest, perfume, proceeds, compact, minute, gallant, attribute, misconduct, overthrow, intervene, supervene, amputation, imputation, biennial, triennial, exercise, exorcise, prophet, profit, donor, donee.

5. Aristocracy, auriferous, confluent, superfluous, diagonal, cosmogony, biographer, selenography, astrologer, geologist, zoölogy, colloquy, logomachy, chrestomathy, pyrometer, altimetry, economy, oviparous, sympathy, symphony, aeroscopy, apostrophe, anatomy, hypertrophy, ignivomous, omnivorous.

6. Abdicate, accommodate, investigate, magnify, fortitude, complicity, ambiguity, commotion, relation, suspicion, affusion, celestial, christian, indian, machine, chicane, organic, dietetic, mechanics, pneumatics, inharmonic.

7. Laryngeal, Herculean, periosteum, petroleum, morose, verbose, comatose, operose, tuberose, pertinacious, lyceum, incongruity, illogical, immaculate, graminivorous, lumeniferous, lanigerous.

CHAPTER V.—SPELLING.

General Rules for the spelling of *all* words are impossible, in the present condition of the alphabet.

Individual Words, in most cases, must be learned by observation in reading, and by the careful and persevering use of the Spelling Book and Dictionary.

Special Rules for spelling certain classes of words have been given, and are serviceable, when thoroughly learned together with their exceptions.

*** RULES FOR SPELLING.—14.**

1. Double the *f* and *l* at the end of a monosyllable, after a single vowel, except in *clef*, *if*, and *of*.

2. Double the *s* in the same case, except in *gas*, *as*, *has*, *was*, *yes*, *his*, *is*, *us*, *thus* and *this*.

3. Double the *b* in *abb* and *ebb*; the *d* in *add*, *odd* and *rudd*; the *g* in *egg* and *bigg* (a kind of barley); the *n* in *inn*; the *r* in *err*, *parr*, *birr*, and *shirr*; the *t* in *mitt*, *smitt*, and *butt*; and the *z* in *fizz*, *fuzz*, *buzz*.

4. Add *k* to *c* following a vowel, at the end of a monosyllable, except in *lac*, *sac*, *ploc*, and *soc* (a law term); also in words of more than one syllable when the *c* is preceded by any other vowel than *i* or *ia*, except in *almanac*, *sandarac*, *manioc*, and *havoc*.

5. Add *k* to *c* at the end of a word before adding a termination beginning with *e*, *i*, or *y*.

6. Double a final consonant preceded by a single vowel (except *h* or *x*) of a word accented on the last syllable, before adding a termination beginning with a vowel, except in the derivatives of *gas* (aside from *gassing* and *gassy*), and those words in which the termination throws back the accent of the primitive.

7. Drop one *f* from *pontiff* before adding a termination; and one *l* from a word ending in *ll*, before adding a termination beginning with *l*. In other like cases retain the double consonant.

8. Drop a final silent *e* preceded by a different vowel, before adding a termination beginning with a consonant. Also drop final *e* in forming *wholly* and *wisdom*, and before a termination beginning with a vowel,—except in *hoeing*, *toeing*, *shoeing*, and the present participles of *dye*, *singe*, *springe* and *tinge*,—and also in words whose terminations beginning with *a* or *o* follow *ce* or *ge*.

9. Change final *ie* to *y* before adding *ing*.

10. Change *y* preceded by a consonant into *i* before adding a termination not beginning with *i*, except in adjectives of one syllable, and cases where *ship* is added, and

also in *babyhood, ladykin,* and where *y* is changed to *e* in *beauteous, duteous, bounteous* and *plenteous.*

11. Retain a final *y* preceded by a vowel, in adding a termination, except in *daily, laid, paid, said, saith, slain* and *staid.*

12. Drop a final *e* of words ending with a vowel sound, before a termination beginning with *e.*

13. Retain a final double consonant, when a prefix is joined to a word, except in *until* and *annul.*

14. In compound words, retain all the letters of the simple words composing them, except in some compounds of *all, well, mass,*—those words in which *full* is the second part, and *chilblain, fulfill, namesake, numskull, pastime, standish,* and *wherever.*

EXAMPLES.

1. Cliff, beef, snuff, leaf, muff, fill, roll, soil.

2. Mess, pass, loss, hiss, fuss, house, news, keys, gross.

4. Black, rock, stick, duck, pinchbeck, public, maniac.

5. Trafficker, talcky, zincky, publication, catholicize.

6. Abetting, committed, briefer, beginner, reveling, runner, gaseous, traveler, reference.

7. Pontifical, hopefully, skillful, dullness, dully, oddly.

8. Duly, argument, awful, living, widest, widely, lateness, dyeing, dying, singing, singeing, courageous, mortgageor, noticeable.

9. Lying, tying, hying, vying, underlying.

10. Beautiful, heartily, heaviness, denying, shyness, spryly, ladyship, suretyship, carrier, deadlier.

11. Saying, playful, surveyor, conveyance, buying.

12. Truer, shoer, suer, truest, owed, freer, freest, agreed.

13. Foretell, surpass, suppress, superadd, rebuff.

14. Saveall, widemouthed, wellmade, alwise, alone, welcome, welfare, Christmas, hopeful, wishful, willful, fullorbed.

EXERCISES.

1. Cleff, iff, thee ende off liffe, att eb tyd, lett hymn ad thoas nombres, staf, clif, halff, wel, ful, wheel, shal, shel, smal, rol, wooll, del, feell, steall, ruff, stuff, cuf, muf.

2. Gass, yess, thus, thiss, uss, fus, furse, hiss, pass, las, mas, flos, bos, moss, kis, blés.

3. Ab, slabb, tubb, hub, eb, knobb, ad, od, sod, rodd, mudd, rnd, eg, the big iss rype, a bigg roum, ane oald in, er, bir, shir, the stok iz ate

parr, hee caut the par inn a nett, mit, tha marct thee sheapp withe smit, wee hadd a but of wein, al butt one, buz, fiz, fuz, let themm com, dimm, dumm.

4. Blac, thic, stak, breack, loock, shellack, a sac of corn, the flewid is contaned inn a litle sack, plock, a woolen soc, almanack, sandarack, maniock, havock, bric, tric, cambrick, relick, maniack, alembick, wic, pic, weeck, loc.

5. Trafficer, rollicing, rusticate, rusticity, mimicer.

6. Beginning, beginer, spiner, thiner, compeling, exceling, entraping, surpassing, expressing, omiting, recoiling, excelent, compelative, dimmer, tiner, gasy, gasing, gasseous, gassometer, gassify, quiting, acquited, awaitted, outwitted, caballism, caballist, preferrence, referenice, deferrence, remitance, remitting, omited, omiting, omitt.

7. Pontif, pontiffical, fully, dulness, fulnes, ading, odness, ering, fizzing, buzing, ebing.

8. Duely, dubill, hohandle, hoing, shostring, shoemaker, wholey, wisedom, likly, finly, suing, toing, dyeing, singeing, springeing, tingeing, dying, singing, springing, dinging, pacer, racer, peacable, noticable, forceible, useable, useage, managable, manageing, mortgagor, mortgageing.

9. Lieing, dieing, vieing, hying, reliing.

10. Complyant, relyant, espying, espyed, relyed, complyed, denied, deniing, denyal, tryal, sprier, dryed, drier, supplyed, suppliing, babihood, ladiship, suretiship, ladikin, beautyous, beautyful, dutyous, duteful, bountyous, bounteful, plentious, plenteful, wrier, flying.

11. Dayly, layed, sayed, sayeth, slayn, stayd sais, buys, conveies, destroies, annoied, dismaied.

12. Awful, suer, pursueer, enduer, hoeed, sueed, oweed, freeer, seeer, freeest, seeest, agreeed, agreable, oweing, awed, argueed, plagueed.

13. Befal, recall, befel, enthral, enrol, unrol, readd, superad, repas, expres, suppres, redres, rebuf.

14. Harebell, farewel, herin, therin, therby, forordain, allmost, allone, wellcome, welborn, welworn, allmighty, painfull, banefull, carefull, wasteful, usefull, chillblain, fullfil, name'ssake, numbskul, passtime, standdish, whereever, thereunder, morover.

†PRINCIPLES OF ABBREVIATION.

Abbreviation is the shortening of words by omitting parts of them.

The Object of Abbreviation is to save time and space in writing and printing.

A Good Abbreviation is one which is short and suggestive of the whole word.

METHODS OF ABBREVIATION.—15.

1. The first syllable is written, as Ans., Pres., Jan., &c.

2. The first syllable and the first letter of the next syllable, as Lond., Benj.

3. The first letter is written, as A., p., O., &c.

4. The first and last letters are written, as Js. Yd., Yr., &c.

5. The first, and a medial letter are written, as Cs., Eb., &c.

6. The first two and the last letters are written, as Amt., Clk., &c.

7. The first and the last two letters are written, as Cts., Yds., &c.

8. Of a compound word, the first and last letters of one part, and the first or last letter of the other part, as Ldp., &c.

9. Of a compound name or title, the first letter of each part is written, as S. C., U. C., L. I., &c.

10. Of a phrase used as a name or title, the first letter of each principal word is written, as M. C., K. G. C., &c.

11. The abbreviations of Latin equivalents are used, as A. A. S., &c.

12. The abbreviations of French equivalents are used, as No., Messrs., &c.

13. A letter is doubled for the plural, as pp., MSS., LL. D., &c.

14. Irregular abbreviations are used, as Jno., bbl., viz., ss., &c.

15. Arbitrary Signs are used, as &, $, ℥, ℨ, °, ′, ″, +, —, ×, √, &c.

CLASSES OF WORDS ABBREVIATED.—15.

1. Titles of Honor, as A. M., D. D., LL. D., Ph. D., H. B. M., &c.

2. Titles of Office, as Capt., Gov., Gen., A. A. G., Abp., &c.

3. Geographical names, as Al., N. Y., W. Va., U. S., Can., &c.

4. Names of Months and Days, as Jan., Dec., Ap., Tues., Wed., &c.

5. Names of Persons, as Chas., Wm., Thos., Benj., &c.

6. Names of Weights, Measures, Moneys, &c., as lb., oz., rd., ft., £., &c.

7. Names of Societies, as A. B. S., H. M. S., R. S. L., &c.

8. Names of Religious Denominations, as Bap., Meth., Pres., &c.

9. Names of Books of the Bible, as Gen., Ex., Ps., Mat. Rom., &c.

10. Theological Terms, as Sab., Ser., Ord., Com., Rub., &c.

11. Legal Terms, as Cod. Stat., L., Q. B., Nol. pros., &c.,

12. Medical Terms, R., Gtt., Pulv., Scil, Cub., iss., &c.

13. Nautical Terms, as Naut., Nav., Bk., Sch., Lat., Lon., &c.

14. Commercial Terms, as @, Acct., Amt., Blk., Co., Cr., Dr., &c.

15. Technical Terms pertaining to all the Arts and Trades.

* THE WORD MISTERS.

The Word Misters is a legitimate and convenient word, and its proper abbreviation is *Ms.* The use of this instead of the awkward French equivalent Messrs. (Messieurs) would save a great amount of time and trouble.

The Abbreviation of Mistresses is Mrss.

A Full List of Abbreviations is given in Webster's Unabridged Dictionary.

* CHAPTER VI.—PUNCTUATION.

[To be studied after Chap. I. of the Syntax.]

Punctuation is the insertion in a literary composition of various marks called points.

The Use of Punctuation is to make the meaning more evident.

The Pauses in Reading are not clearly indicated by

the Points, since they are much more numerous than the Points, and often occur at different places.

The Classes of the Points are three,—Sentence Points, Word Points, and Miscellaneous Points.

SENTENCE POINTS.

The Sentence Points are the Period (.), Colon (:), Semicolon (;), Comma (,), Interrogation Point (?), Exclamation Point (!), Curves ( ), Brackets [ ], Dash (—), Quotation Marks (" "), and Marks of Ellipsis (* * *, .., ..., ———), &c.

RULES FOR THE PERIOD.—4.

1. Place the Period at the end of a positive sentence, and after a disconnected word or phrase.

2. Place the Period after an abbreviation, except @, arbitrary signs, and those in which a numeral represents the first part of the word, as 4th, &c.

3. Place a period after a figure or letter used in numbering chapters, &c.

4. The period after an abbreviation may be followed by any *other* point.

EXAMPLES.

1. Audacity always indicates a corrupt mind.
   In the house. Latin Grammar. Geography.
2. Chas. and Wm.; Mass.; A. D.; March 10th; 7 @ 8; &c.
4. Flemington, Taylor Co., W. Va., Jan. 1st, 1879.

RULES FOR THE EXCLAMATION POINT.—4.

1. Place the Exclamation Point at the end of an Exclamatory Sentence or Phrase, or a word indicating emotion.

2. Place the Exclamation Point after an Interjection, unless it is closely connected with other words.

3. Place the Exclamation Point after any remarkable expression or statement.

4. To denote intensity of emotion, the Exclamation Point may be sometimes doubled or tripled.

EXAMPLES.

1. How great care is required in order to write correctly!
   What a wonderful art! Happy man! Indeed!

2. Hurrah! the victory is ours, but alas! how dearly bought!
O when will men learn wisdom! Woe to the conquered!

3. The Ethiopians had developed a very remarkable civilization many ages previous to that of the Assyrians!

In America were cities and art and literature as long ago as the times of Hesiod and Homer!

4. Glorious news! We have carried the day!! Our candidate is elected by an overwhelming majority!!!

RULES FOR THE INTERROGATION POINT.—2.

1. Place the Interrogation Point at the end of an Interrogative Sentence, either entire or contracted, except when it is *indirectly quoted.*

2. The Interrogation Point inclosed in curves or brackets may be placed after a doubtful or questionable statement.

EXAMPLES.

1. Is it not evident that the world is improving?—Not to your mind? No evidence adduced? None?

He said "Why do you not go?"—He asked why we did not go.

2. Recent discoveries prove that the so-called "fixed stars" are moving with immense velocities in all directions (?).

RULES FOR THE COLON.—2.

1. Use the Colon to separate a Prospective Sentence from its Consequent.

2. Use the Colon to separate the number of a Chapter from that of a Verse quoted from the Bible.

EXAMPLES.

1. My advice is this: Never do that which you know to be wrong.
Please send me the following articles:
One Smith's New Patent Mowing Machine,
Two Heavy Steel Prairie Plows, and
One Improved Corn-Sheller.

2. The text of the preacher was John 14: 3.

RULES FOR THE SEMICOLON.—3.

1. Use the Semicolon to separate the members of a Normal Loose Sentence, if not inverted; but when the Loose Sentence is used as a member of a Compact or Close Sentence, omit the point.

2. Use the Semicolon to separate the principal members of a double or Triple Compact Sentence.

3. Use the Semicolon to separate distinct groups of words used as examples.

EXAMPLES.

1. John has gone to school; and Thomas has gone to Market. If one has an excess of corn and another has an excess of beef, they may make an exchange profitable to both.

2. Because when he was at College, he wasted his time; therefore when a good situation was offered to him, he was not able to fill it.

3. The sounds of p and b are often exchanged, as poll, boll; pat, bat; &c.

RULES FOR THE COMMA.—9.

1. Use the Comma to separate the members of a Single Compact Sentence, except when the correlatives are "as" and "as", or "so" and "as".

2. Use the Comma to separate the members of a Loose Sentence, if reduced or inverted; but if the connective is "or", omit the comma.

3. Use the Comma to separate the members of a Close Sentence when it is Complex, Complicate, or Reversed,—when the second member is parenthetic or independent,—or when the Relative is much separated from its Antecedent.

4. Use the Comma to separate the members of a Compound Element, when the Conjunction is omitted.

5. Use the Comma with the Conjunction before the last member of a series.

6. Use the Comma to separate distinct elements, when it will prevent ambiguity.

7. Use the Comma to isolate a Rational Exclamation.

8. Use the Comma to isolate an incidental passage.

9. Use the Comma to isolate a transposed passage, when it will prevent ambiguity.

EXAMPLES.

1. When one has nothing to say, then he should say nothing.

2. Modesty is one of the chief ornaments of youth, and has ever been esteemed a presage of rising merit.

The man has made, and he sees it now, a great mistake.

3. He had just sold the house, which was very unfortunate for him.

Ms. Smith and Jones, who were the principal owners, refused their consent.

The work was done by Brown and Reeves, who are good mechanics.

Who ventures to invade my rights, he does it at his peril.

A man of most excellent literary judgment, who has read the work, pronounces it remarkably good.

4. Aright, aleft, above, below, he whirled the rapid sword.

The work is accomplished in a careful, thorough, scholarly manner.

5. Industry, honesty, and temperance are essential to happiness.

6. The house stands beyond the river, under the hill, near the road.

He promised to visit the place, to ascertain the facts, and to report at once.

She draws, paints, sings, and plays admirably.

7. I think, John, that it will rain to-morrow.

Well, that will not be unfavorable to the farmers.

8. The General, with commendable foresight, retired across the river.

9. To the wise and good, old age presents a scene of tranquil enjoyment.

RULES FOR THE CURVES.—3.

1. Use the Curves to include a disconnected remark *by the Author.*

2. Use the Curves to include a point, letter, or figure, used for some special purpose.

3. If a point is required where the Parenthesis occurs, place it after the second Curve,—unless the Parenthesis is a complete sentence or is exclamatory or interrogative. In that case place the point before the first Curve. (A supplied ellipsis included in curves is not a Parenthesis; and not subject to this Rule.)

EXAMPLES.

1. If you can do it (and I have no doubt that you can), please give me some information on this subject.

2. This remark was made, it is said, by the Hon. (?) John Smith.

3. If this plan is practicable, (and why is it not ?) we ought to adopt it.

In the mean time the Indians, (miserable wretches !) or some other foes, had burned his house.

RULES FOR THE BRACKETS.—2.

1. Use the Brackets to inclose something introduced by an Editor or Copyist, or which may be omitted, or which is removed from its proper place.

2. The Brackets may be used by an Author to inclose incidental matter of some special kind, as, in a Dictionary, the Etymologies, &c.

EXAMPLES.

1. Art is long [i. e. we have much to do]; and time is fleeting.

[Zion enjoys her Monarch's love,
Secure against a threatening hour;
Nor can her firm foundations move,
Built on his truth, and armed with power.]

[and weary].
Once upon a midnight dreary, while I pondered, weak

2. Rational [L. rationalis], relating to reason.

RULES FOR THE DASH.—7.

1. Use the Dash as a sign of Ellipsis where a sentence is commenced but not finished, or where the beginning of a sentence is omitted.

2. In a case of Anacoluthon, place the Dash after the unfinished part.

3. Use Dashes instead of the Curves when the Parenthesis has some slight connection with the sentence in which it is placed.

4. When a Parenthesis occurs within a Parenthesis, use Dashes instead of a second pair of Curves.

5. Use the Dash to mark a significant pause,—either alone or after some other point.

6. Use the Dash to show the beginning of a new Paragraph upon the same line with preceding words.

7. Use the Dash to separate the number from the heading of a chapter; to separate a side heading from the Paragraph; and to separate the name of an Author or Authority from a passage quoted or copied, when placed on the same line.

EXAMPLES.

1. Horror burst the bands of sleep; but my feelings——words are too weak, too powerless to express them.

2. That patriotism which, catching its inspiration from the immortal God, and leaving at an immeasurable distance below all lesser, grovelling, personal interests and feelings, animates and prompts to deeds of self-sacrifice, of valor, of devotion, and of death itself,—that is public virtue; that is the noblest, the sublimest of all public virtues.

3. In youth—that is to say somewhere between the period of childhood and manhood—there is commonly a striking development of sensibility and imagination.

4. When I went to vote (for I always vote—though sometimes with reluctance—on election day), I met him.

5. He said; then full before their sight
Produced the beast; and lo!—'twas white.
I pause for a reply.—None? Then none have I offended.
And life's piano now for me hath lost its sweetest tones, sir,
Since my Matilda Brown became—some fellow's Mrs. Jones, sir.

6. The door then closed.—Seven years afterwards I met him again in the streets of Paris.

7. CHAPTER 8.—CORAL ISLANDS. LESSON 10.—VOLCANOES.

SOMETHING NEW.—Mr. John Smith has recently invented a new fish-hook, which he has patented.

"Heaven's fire is around thee to blast and to burn."—*Campbell.*

RULES FOR THE QUOTATION MARKS.—5.

1. Place Double Inverted Commas before, and double Apostrophes after, a direct quotation.

2. If other words intervene between the parts of a quotation, then mark each part separately.

3. If a quotation contains a quotation, mark that which is contained with single points, and if still another is contained within this last, mark it with double points.

4. Omit the Quotation Marks in case of an indirect quotation; of a quotation from another language and printed in italics; and of numerous short extracts used as examples in text books; but insert them with single words used merely as examples.

5. When successive paragraphs are quoted, place the Inverted Commas before each; but the Apostrophes after the last only.

EXAMPLES.

1. "Now fades the glimmering landscape on the sight."

2. "Suspicion," said the man, "is one of the meanest of vices."

3. When treating of Christian Orators, Maury asks the following apposite questions: "What is this you call eloquence? Is it the wretched trade of imitating that criminal, mentioned by a poet in his satires, who balanced his crimes before his judges with antitheses? Is it the puerile secret of forming jejune quibbles; of rounding periods; of tormenting one's self by tedious studies, in order to reduce sacred instruction into a vain amusement?"

4. Socrates said that he believed in the immortality of the soul.

Such little words as "and" and "the" and "by" should be spoken distinctly.

The student should take *Nil desperandum* for his motto.

5. "Don't choose a piece too big for you, or too long for your audience.

"Learn the Author's name; when, why, where, to whom, and under what circumstances he spoke.

"*Read* your selection very carefully, at least three times through, before you begin to commit it to memory."

RULES FOR THE MARKS OF ELLIPSIS.—4.

1. A Blank space may be used to show the omission of a part of a line of poetry; and in Legal Forms, to show the omission of any number of words or lines.

2. The Long Dash may be used to show the omission of a part of a name; of a whole name; of a number; of a sum of money expressed by figures; &c.

3. Stars, Dots, or Hyphens, may be used to show the omission of some letters of a name; of some words of a sentence; of some sentences of a paragraph; or of an indefinite portion of a book.

4. The Double Period or the Dash should be used to indicate any common Ellipsis of one or more words from a sentence.

EXAMPLES.

1. "Down, down they go;
The Gael above; Fitz James below."

2. No——. Mr. C———'s B———l.
I promise to pay to ——— or order ——— Dollars.

3. Ms. J * * n S * * * h, T....s J ... s, and W - - - - - m M - - - e.

There are but few who know how to be friends to the dead: * * * * * * * * * * The name of our friends, their glory, their family, have still claims upon our affection which it would be guilt not to feel.

If the great have no other glory than that of their ancestors,..... .....their birth dishonors them, even in the estimation of the world.

4. He is .. in the house. He sent .. me the book. Where did you see him? .. In the house. Lay .. aside the books. Virtue is always advantageous; vice .. never.

WORD POINTS.

The Word Points are the Accents (´ ` ^ ´´), the Hyphen (-), the Apostrophe (’), the Macron (¯), the Breve (˘), the Diaeresis (¨), the Cedilla (,), the Tilde (~), and the Dot (·).

The Acute Accent (´) is used to mark the accented syllable of a word; and, in Reading Books, to indicate the Upward Inflection.

The Grave Accent (`) is used sometimes to show that a final "*ed*" is to be pronounced as a distinct syllable. In Reading Books it marks the Downward Inflection.

The Circumflex Accent (^) properly denotes a contraction, and is used in Reading Books to mark the Compound Inflection. It is also used as a Diacritical Mark over the letters *a*, *e*, *o*, and *u*, to indicate particular sounds.

The Double Acute Accent (´´) is sometimes used to mark the primary accent in a long word, and is sometimes used as a Diacritical Mark to the letters *c*, *t*, and *n*.

The Hyphen (-) is used to separate the syllables of a word, or the members of a compound word, and it is placed at the end of a line where a word is divided.

The Apostrophe (’) is used to show the omission of one or more letters.

The Macron (¯) is used as a Diacritical Mark, placed over or under certain letters, to indicate particular sounds.

The Breve (˘) is used as a Diacritical Mark over certain letters.

The Diaerisis (¨) is used to show that the vowel over which it is placed does not belong to the same syllable as

the one preceding it. It is also placed over or under single vowels to indicate particular sounds.

The Dot (·) is used over or under a letter to indicate a particular sound.

The Cedilla (¸), or little z, is used under the letter *c* to indicate the sound of *s*.

The Tilde (˜) denotes contraction, and is used over *n* to show the omission of *g* before it; and sometimes over a vowel to show the omission of *n* or *m* after it. Also, in Reading Books, to indicate the Compound Inflection or Wave; and it is sometimes placed over a letter to indicate a particular sound.

EXAMPLES.

Al'most, com'monly, incom'prehen''sible, worshippèd, whisperèd, câre, thêre, fôr, fûrl, use-ful-ness, mani-fest, tho', 'tis, John's, māke, mēan, mīne, mōan, mūsic, rhȳme, fo͞od, g̃et, ehord, wag', e͟xist, li͟nger, li͟nk, veil, măt, mĕt, sĭt, nŏt, bŭt, hy̆mn, fo͝ot, reäl, geömetry, fär, fa̤ll, pïque, do̤, rṳde, låst, what, dône, wo̤lf, pṳsh, gėm, façade, tĕrm, fïrm, cañon, *nŏ, meă* (Lat.).

MISCELLANEOUS POINTS.

The Paragraph (¶) is sometimes used to mark the divisions of a chapter. It is also used in correcting for the press.

The Section (§) is often used to mark the paragraphs of a book or chapter.

The Index (☞) is used to call special attention to a passage.

The Asterism (⁂) is used like the Index, but is less forcible.

The Caret (∧) is used in writing to show where something which has been omitted ought to be inserted.

The Double Comma (,,) is used to show the omission of the word under which it is placed.

The Brace (}) is used to connect several lines or words which are to be taken together.

Leaders (. . . . .) are used to lead the eye across a blank space.

Marks of Reference (* † ‡ § ‖ ¶) are used to call at-

tention to explanatory notes at the side or bottom of a page. The Asterisk (*) is used first, then the Dagger (†), Double Dagger (‡), Section (§), Parallels (‖), and Paragraph (¶), successively; and if more are required, they are doubled, and tripled if necessary, in the same order. Sometimes letters or figures inclosed in curves are used for the same purpose, especially if the notes are numerous, or placed in the Appendix instead of the margin.

Superiors (^{a}, ^{b}, ^{c}, &c., or ^{1}, ^{2}, ^{3}, &c.,) are sometimes used as Marks of Reference, and are preferable to the old arbitrary characters.

EXERCISES.

1 The Spring Time of life is rapidly passing away

2 Art is long and time is fleeting

3 Contrasted words sometimes have their accents changed, as immerge and emerge exercise and exorcise &c

4 When the righteous are in authority the people rejoice but when the wicked beareth rule the people mourn

5 Ms Sheldon & Co Please send me the following

3 Doz Stoddard's Complete Arithmetics

1 Bullions s Greek Grammars and

1 Morris s Latin Lessons

6 How very difficult it is to punctuate correctly

7 Is not punctuation very easy when one understands the analysis of sentences

8 Where did you find those beautiful flowers

9 What Are there no enjoyments in life None

10 Alas What can one enjoy who is bereft of hope

11 Over the river December Gen Andrew Jackson

12 Butter is selling in the market at 20 @ 23 cts

13 Lesson XXII Autumn Foliage.

14 On the 4th of Aug having closed his school he departed

15 West Va College Flemington Taylor Co W Va

16 O what a beautiful collection of birds

17 If one even of the nearest stars were to be suddenly struck out of existence it would be several years before we should miss it from the sky

18 To arms To arms they cry

19 When you are sure that you are right then go ahead

20 The men were in earnest and were determined to be heard

21 Men women children cattle perished in the flood

22 Books teachers and opportunities of every kind will fail to make scholars of those who lack industry

23 He opened the book full of expectancy to find that he had been grossly deceived

24 Please tell me sir how far it is to Wheeling

25 Yes It is certainly a very curious coincidence

26 No I would not do it on any consideration

27 He as was natural enough supposed himself to be meant

28 Who yields to fear that man I never could endure

29 Said Tom to Dick Dick was his chum
I wonder where the money goes
Said Dick to Tom Now comrade come
I'll tell you what my cash book shows

30 The proper order of inquiry is a What are the facts and b What are the reasons for those facts

31. If this be true O miserable fate I am utterly hopelessly ruined

32 The most prejudicial the Author means prejudiced man will cease to oppose the measure when he discovers that it will double his income

33 Will he never but why should I care

34 My dear native hills shall I never see them again

35 While he was doing this not with a very good grace the other members of the party came up

36 Many a man and woman too if the truth were known I think has regretted a hasty decision

37 The result of all this labor and expense is a failure

38 And so we left the mountain Another interesting subject for investigation is the inscription in the cave

39 Chapter 4 The Regimental Organization

40 Let us then be up and doing
With a heart for any fate *Longfellow*

41 That honesty is the best policy is oftener said than believed but here is a whole nation testifying to the truth of it *N Y Evening Post*

42 Said Harry then Now let the bravest follow me

43 Let no one think said Oliver that I fear the man But I scorn to notice him

44 What said he can be more disagreeable than to beat the bush while another catches the bird

45 The speaker said that he would soon make this point clear

46 Where are you going I asked To Boston said he

47 There is nothing honorable that is not innocent and nothing mean but what attaches guilt

48 It was a saying of Socrates that we should eat and drink in order to live instead of living as many do in order to eat and drink

49 He is not prepared thoroughly to weigh the arguments

50 John said William where are you going

51 By Cowley the Philosopher Hobbes is compared to Columbus

52 Richard Green Parker says James Russell Lowell is a great genius

53 In the above sentence Who is the genius and Who says so

54 Is the man described in the next exercise a good man or a bad man

55 He is an old experienced man in vice and wickedness he is never found opposing the works of iniquity he takes delight in the downfall of his neighbors he never rejoices in the prosperity of any of his fellow creatures he is always ready to assist in destroying the peace of society he takes no pleasure in serving the Lord he is uncommonly diligent in sowing discord among his friends and acquaintances he takes no pride in laboring to promote the cause of Christianity he has not been negligent in endeavoring to stigmatize all public teachers he makes no exertions to subdue his evil passions he strives hard to build up Satan's kingdom he lends no aid to the support of the Gospel among the heathen he contributes largely to the evil adversary he pays no attention to good advice he gives great heed to the devil he will never go to heaven he must go where he will receive the just recompense of reward.

56. Boston Mass March 10th 1877

Ms C Williams and Co

Dear Sirs Your favor of the 7th inst is received and I am glad to inform you that Mr Jones has paid his Note with Interest amounting to Seven Hundred and Fifty Dollars and Twenty five cents and that I have placed the money in the Merchants Bank of this city subject to your order

Very respectfully Yours

James Bradford

PART II.—ETYMOLOGY.

Etymology is that part of Grammar which pertains to individual words.

The Divisions of Etymology are Classification, Inflection, Composition, and Derivation.

CHAPTER I.—CLASSIFICATION.

Classification is the grouping together of words which are alike in respect to their use or inflection.

The Chief Object of Classification is to facilitate the learning of the forms of words.

The Parts of Speech are the nine principal classes of

words, called Nouns, Pronouns, Adjectives, Copulas, Verbs, Adverbs, Prepositions, Conjunctions, and Interjections.

CLASS I.—NOUNS.

A Noun (or Substantive) is a word used as a name.

SUB-CLASSES.

1. **A Proper Noun** is the name of an individual.

2. **A Common Noun** is a name common to many individuals.

1st SUB-CLASS.—PROPER NOUNS.

Proper Names of Persons usually consist of two or more parts.

Other Proper Names generally consist of only one part.

A Prename, Given Name, or Christian Name, is the first part of a person's name.

A Surname, or Family Name, is the last part of a person's name.

A Middle Name is an additional Prename.

Surnames alone are common nouns, except where Prenames are understood.

2nd SUB-CLASS.—COMMON NOUNS.

DIVISIONS.

1. **Full (or Mobile)** Nouns are those having the three Modes of Inflection called Gender, Number, and Case; as Julius, Author, &c.

2. **Defective (or Fixed) Nouns** are those not having the Mode of Inflection called Gender; as Smith, book, &c.

2nd DIVISION.—DEFECTIVE NOUNS.

SUB-DIVISIONS.—4. (See Note 7.)

1. **Masculine Nouns** are names of males and of such other objects as exhibit masculine properties; as "Walter", "boy", "sun", &c.

2. **Feminine Nouns** are names of females and of such other objects as exhibit feminine properties; as "Sarah", "girl", "moon", &c.

3. Doubtful Nouns are such names of persons and of some of the larger animals as do not indicate the sex, as "teacher", "Moose", &c.

4. Neuter Nouns are such names of inanimate objects as are neither masculine nor feminine, and names of animals whose sex is unknown or obscure; as "ball", "mouse", "child", &c.

Note. Many Neuter Nouns become Masculine or Feminine by Personification.

METAPHYSICAL SUB-CLASSES OF NOUNS

1. A Concrete Noun is the name of some material thing; as "stone", &c.

2. An Abstract Noun is the name of some immaterial thing; as "time", &c.

GROUPS OF COMMON NOUNS.

1. A Collective Noun is the name of a collection of individuals, as "school", &c.

2. A Material Noun is the name of a substance considered in reference to mass or quantity; as "earth", "wheat", "gold", &c.

3. A Participial Noun is a Participle used as a name.

Notes. 1. A Common Noun personified becomes a Proper Noun.

2. Surnames have originated from paternal names, occupations, localities, peculiarities, &c.

EXERCISES.

1. House, book, time, friendship, sand, coal, beauty, redness, school, army, society, multitude, thing, world, James, education, Abraham Lincoln, Boston, running, Hartford, Henry Ward Beecher, Smith, Edward Baker, Richard Henry Lee Brewer, virtue, wealth, Benjamin Carpenter, John Stewart.

2. William Henry Brown, Horace White, Edwin Strong, Alfred Marsh, Richard Hill, Julius Dale, Webster, Weaver, Shepherd, Cooper, Farmer, Tanner, Walter Long, David Short, Sun, Moon, Star, Sirius, Aldebaran, Hudson, Johnson, McDonald, Fitzjames, Fitz Hugh, Baltimore, Lake Erie, Potomac River, Alleghany Mountains.

CLASS II.—ADJECTIVES.

An Adjective is a word used to modify a noun or pronoun.

SUB-CLASSES.—2.

1. A Descriptive Adjective is one describing the thing signified by the word it modifies, as "long," "wooden," "persistent," &c.

A Definitive Adjective is one which merely limits or restricts the word it modifies, as "this", "some", "other", "ten", &c.

1st SUB-CLASS.—DESCRIPTIVE ADJECTIVES.

DIVISIONS.—3.

1. A Qualitative Adjective is one expressing some quality of the thing signified by its noun; as "good", "large", "sweet", &c.

2. A Material Adjective is one expressing that of which a thing is composed; as "wooden", "golden", &c.

3. A Participial Adjective is a Participle used as a modifier, including Present and Past Participles, and those Adjectives ending in "ant" and "ent" which were once Participles; as "resonant", "confident", &c.

Note. Some Participial Adjectives are also Qualitative.

2nd SUB-CLASS.—DEFINITIVE ADJECTIVES.

DIVISIONS.—3.

1. Articles are the words "an" or "a" and "the."

2. Numeral Adjectives are those used in numbering or counting.

3. Pronominal Adjectives are those *frequently* used alone, as if they were Pronouns.

1st DIVISION.—ARTICLES.

1. The Definite Article is the word "the."

2. The Indefinite Article is the word "an," which becomes "a" before a Consonant.

2nd DIVISION.—NUMERAL ADJECTIVES.
SUB-DIVISIONS.—2.

1. Cardinal Numerals are those expressing numbers; as "one," "two," "three," &c.

2. Ordinal Numerals are those expressing orders; as "first", "second", "third", &c.

3d DIVISION.—PRONOMINAL ADJECTIVES.
SUB-DIVISIONS.—5.

1. Demonstratives are the words *the*, *this*, *these*, *that*, *those*, *former*, *latter*, *both*, *such* and *same*.

2. Distributives are the words *each*, *every*, *either*, *neither* and *whether*.

3. Indefinites are the words *some*, *other*, *another*, *any*, *many*, *few*, *one*, *none*, *all* and *several*.

4. Interrogatives are the words *what*, *which* and *whether*.

5. Relatives are the words *what*, and *which*.

EXAMPLES.

1. The more one has, the more he desires. This is mine, and those are yours. That is better than these. The former is worse than the latter. Both are mistaken. Such is the result. The same is true of the other party.

2. Let him summon each and every of them. Either may be used; but neither is suitable. Show whether of these two thou hast chosen.

3. Some are better than others. Another will do as well. He has not any. Many are called; but few are chosen. One is better than none.

All wished to go; but several were unable.

4. What will he do? Which is the largest book? Whether is easier to say this or that?

5. He spends what time he can get in study. He cultivates a farm, which farm he received from his father. They returned the money, which thing was very creditable to them. They lost what money they had.

He inquired which road would lead him to the city.

GROUPS OF ADJECTIVES.

1. Proper Adjectives are those derived from Proper Names; as "English", &c.

2. Periodical Adjectives are those derived from names of periods of time; as "daily", "hourly", "weekly", &c.

3. Replicatives are those expressing repetition; as "single", "double", "triple", &c.

4. Combinatives are those derived from names of combinations; as "triangular", "quadrangular", "pentagonal", &c.

5. Singular Adjectives are those denoting unity; as "an" (or "a"), "one", "each", "every", "either", "neither", &c.

6. Plural Adjectives are those denoting plurality; as "many", "several", "divers", "two", "three", "four", &c.

EXERCISES.

1. The French people are noted for their politeness.
2. The year 1876 is called the centennial year of the American Republic.
3. Single vices bring in their train manifold miseries.
4. A hexagonal figure is one having six corners.
   A quadrilateral figure is one having four sides.
5. Each individual has his own personal peculiarities.
   Every man is at some time in need of assistance.
   Either course is practicable; but neither is commendable.
6. Many attempts have been made to reach the North Pole.
   Several nations at divers times have sent out exploring expeditions.
   The Israelites sojourned forty years in the wilderness.
7. Good houses. Bad men. Long roads. Little books. American scenery. English cheese. French politeness. Running brooks. Flying clouds. Rainy weather. This person. That lady. These flowers. Those peaches. One apple. Seven plums. Tho horses. An inkstand. A penholder. Former times. Latter days. Both ways. Each example. Every page. Either side. Neither plan. Some chestnuts. Other fruits. Many times.
8. A white house. The crooked river. All useful things. Such valuable hints. Few diligent students. Much hard study. Several stormy days. Another pleasant morning. A large white house. The poor old man. Six little white mice. The first lesson. The fifth added line. These four double rows. Ten little *alumnae*. Those two long triple cords. A sevenfold vengeance.

CLASS III.—PRONOUNS.

A Pronoun is a word used to represent a Noun.

SUB-CLASSES.—5.

1. A Personal Pronoun is one which has the Mode of Inflection called person.

List. The only personal Pronoun is the word "*I*" (including its inflectional forms).

2. A Relative Pronoun is one which relates to some word or words in a preceding member of a sentence, and thus connects the two members.

The Antecedent of a Relative is that to which it relates.

List. The Relative Pronouns are *who*, *which* (*what*, *where*, *whence*, *whither*, *why*, *how*), *as*, *that*, *than*, and the compounds of these with "so" and "ever", as "whoever", "whosoever", "whichsoever", &c.

An Interrogative Pronoun is one used to make a Sentence interrogative.

List. The Interrogative Pronouns are *who*, *which*, *what*, *whether*.

4. An Indefinite Pronoun is one which represents some unexpressed indefinite term, such as "something", "somebody", "anybody", "some person", "any person", &c.

List. The indefinite pronouns are *it*, *one*, *other*, and *there*.

5. A Possessive Pronoun is one which is derived from the Possessive Case of a Personal Pronoun.

List. The Possessive Pronouns are *hers*, *ours*, *yours*, and *theirs*,—and sometimes *mine*, *thine*, and *his*.

COMPOUND FORMS.

Myself, thyself, &c. (usually called Compound Personal Pronouns) are consolidated phrases,—each consisting of the noun "self" limited by a Possessive Case of the Personal Pronoun.

Himself and themselves are anomalous forms in

which "him" and "them" are improperly used for "his" and "their".

I have seen them myself; and you will soon see them, for they are coming here. One needs patience with some people. It is uncertain whether he will pay the Note or not. Mine is better than theirs. That horse of yours is lame.

CLASS IV.—COPULAS.

A Copula is a word used to connect the subject of a Sentence with the Predicate.

List. The Copulas are the word *be* (or *am*) in all its forms, and, in a few sentences, the word *worth*. (See Note 6.)

CLASS V.—VERBS.

A Verb is a word which may be used as the predicate in a sentence *without* a Copula. (See Note 5.)

A Participle is a form of the verb which may be used as the predicate in a sentence *with* a Copula.

SUB-CLASSES—2. (See Note 4.)

1. **A Regular Verb** is one whose Past (Tense) Stem and Past Participle are formed by annexing "ed" to the Present Stem, and making the changes required by the Rules for Spelling.

2. **An Irregular Verb** is one whose Past Stem and Past Participle are not formed as those of a Regular Verb.

GROUPS OF VERBS.—4.

A Copulative Verb is one compounded of a Verb and Copula.

List. The Copulative Verbs are *become*, *befall*, and *bechance*.

2. **A Defective Verb** is one which lacks some of the usual forms.

List. The Defective Verbs are *shall*, *will*, *may*, *can*, *must*, *ought*, *quoth* and *wit*.

3. **A Redundant Verb** is one which has duplicate forms in some of its parts.

4. **An Auxiliary Verb** is one used in forming the tenses of other verbs.

List. The Auxiliary Verbs are *do*, *shall*, *will*, *may*, *can*, *must*, and *have*.

OBJECT.

The Object of a Verb is the modifier of it which answers the question "What?" in reference to the Verb.

Example. In the sentence "He lost his knife," the Object of "lost" is "knife."

EXERCISES.

1. Birds are musical. Birds sing. Birds are singing. Boys play. Boys are playing. Games are played. I write. I am writing. Letters are written. The tower stands. He speaks. They saw him. We heard them. Some persons left the house. We saw those persons. Rich men have much money. Idlers waste their time. Mary found her book. Susan learns her lessons.

2. These apples are ripe; those are unripe. Some students are diligent; others are idle. The former condition was tolerable; the latter was intolerable. This method is easy; the other was difficult. All men have some felicity; none enjoy perfect happiness.

CLASS VI.—ADVERBS.

An Adverb is a word used to modify a Verb, Copula, Adjective or Adverb.

SUB-CLASSES.—2.

1. Limiting Adverbs are those which are used singly, and only as modifiers.

2. Conjunctive Adverbs are those used in pairs,—each one of a pair being the Correlative of the other,—and each pair serving as a Connective.

GROUPS OF ADVERBS.—10.

1. A Modal Adverb is one used to modify a Copula,—or, in a Verbal Sentence, to modify the *manner of the assertion*, as "not", "truly", "perhaps", &c.

2. An Adverb of Time is one used to indicate time as "now", "then", "lately", &c.

3. An Adverb of Place is one used to indicate locality, as "here", "there", "somewhere", &c.

4. An Adverb of Cause is one used to indicate cause, as "why", "wherefore", "therefore", &c.

5. An Adverb of Manner is one used to indicate manner, as "rapidly", "slowly", &c.

6. An Adverb of Degree is one used to indicate degree, as "greatly", "extremely", &c.

7. An Adverb of Number is one used to indicate number, as "once", "twice", "thrice", &c.

8. An Adverb of Order is one used to indicate arrangement, as "firstly", "secondly", "thirdly", "lastly", &c.

9. An Adverb of Interrogation is one used to indicate inquiry, as "why", "where", "whence", "how", &c.

10. An Adverb of Negation is one used to indicate denial, as "not", "never", "nowise", &c.

LIST OF CONJUNCTIVE ADVERBS.

As—so; as—as; how—so; so—as; the—the; when—then; whenever—then; whensoever—then; where—there; wherever—there; wheresoever—there; whence—thence; whencesoever—thence; whither—thither.

EXERCISES.

1. Now, then, always, here, there, yonder, somewhere, hence, wherefore, therefore, fairly, faithfully, well, badly, very, much, greatly, once, twice, firstly, secondly, how, why, where, not, truly, surely, doubtless, perhaps, perchance, peradventure.

2. He writes well. They understand the lesson well. She always writes carelessly. That person frequently comes here. These students manifest very great intelligence. The fruit is certainly good. They were doubtless mistaken. He twice returned.

The speaker showed, firstly, the practicability of the plan; and when he had done this, then he explained the utility of the work. How high are those mountains? Why is he not ready?

CLASS VII.—PREPOSITIONS.

A Preposition is a word used to show the relation between other words.

The Object of a Preposition is a word which answers the question "What?" in reference to the Preposition.

SUB-CLASSES.—2.

1. A Simple Preposition is one derived from a single original word.

2. A Compound Preposition is one derived from two or more original words.

1st SUB-CLASS.—SIMPLE PREPOSITIONS.

DIVISIONS.—2.

1. A Substantive Preposition is one derived from a Noun, as "of", "by", &c.

2. An Adjective Preposition is one derived from an Adjective, as "after", &c.

2nd SUB-CLASS.—COMPOUND PREPOSITIONS.

DIVISIONS.—2.

1. A Phrase Preposition is one consisting of a Preposition and its Object united, as "around", "beside", &c.

2. A Double Preposition is one consisting of two Prepositions combined, or of a Preposition and a Participle, as "into", "towards", &c.

Note. When two separate Prepositions occur together, they do not constitute a Compound Preposition; but there is an Ellipsis of some word or words. Example. He came from beyond the sea=He came from (a place which is situated) beyond the sea.

LISTS AND DEFINITIONS OF PREPOSITIONS.

1st SUB-CLASS.—SIMPLE PREPOSITIONS.

1st DIVISION.—SUBSTANTIVE PREPOSITIONS.

At=thing joined, as He sits *at* the table.

by=1st, A House; 2nd, Intermediate Station; as He came *by* the Post Office.

down=hill, and is used instead of *adown*, =off hill, =from a high place.

for=cause, as He waited *for* the cars.

from=beginning, as He came *from* Chicago.

in=cavity, as He studies *in* his room.

of=origin, as The fruit *of* the tree.

off=thing separated, as The ship lies *off* Stonington.

on=support, as The boy stood *on* the burning deck.

round=circuit, as They went *round* the hill.

through=door, as He passed *through* the gate.

till=end(of time), as He waited *till* night.

to=end (of space), as He went *to* Boston.

up=high place, as He went *up* the hill.

with=1st, A Willow; 2nd, A band; 3d, Thing connected; as He went *with* his brother.

2nd DIVISION.—ADJECTIVE PREPOSITIONS.

After=later or hinder (in space or time), as He arrived *after* the fair. *After* the Artillery came the Infantry.

over=higher, as He saw a sword suspended *over* his head.

under=lower, as They were sent *under* the yoke.

Note. These Adjectives have come to be used as Prepositions by a process of Ellipsis, thus—He arrived after the fair=He arrived (in the) after (time of) the fair. After the Artillery came the Infantry=(In the) after (place of) the Artillery came the Infantry, &c., &c.

2nd SUB-CLASS.—COMPOUND PREPOSITIONS.

1st DIVISION.—PHRASE PREPOSITIONS.

About=on the bout=on the doubling, as He went *about* the town.

above=on the bove=on the higher place, as He went *above* the clouds.

across=on the cross=on the crossing, as He went *across* the street.

adown=off hill=from a high place, as It swept *adown* the sky.

against=on the gainst=on the opposed thing, as He leaned *against* the wall.

along=on the long=on the length, as They marched *along* the street.

amid } =in the midst=in the middle place, as He stood
amidst }
amidst the ruins.

among=in the mong=in the number, as There was a traitor *among* them.

around=on the round=on the circuit, as He went *around* the camp.

athwart=on the thwart=on the cross, as They sent a shot *athwart* our bows.

before=by the fore (in time or position), as He stood *before* the king.

behind=by the hind (in time or position), as They stood *behind* the house.

below=by the low=by the lower place, as These rocks lie *below* the coal.

beneath=by the neath=by the lower part, as He lies *beneath* a rude and nameless stone.

beside=by the side, as He stood *beside* the coffin.

besides=by the sides=separate from, as There were four *besides* him.

between=by the twain, as He passed *between* the two armies.

betwixt=by the two, as He sat *betwixt* two aged oaks.

beyond=by the yond=by the farther place, as The house stands *beyond* the river.

since=*sith*-thence="time from that," as I have not seen him *since* that battle.

throughout=through the out=through the far portion=through the whole, as He traveled throughout the State.

underneath=under the neath=below, as He lies *underneath* this stone.

within=with the in=with the cavity, as The kernel lies *within* the shell.

without=with the out=outside of, as Some drive the car *without* the gate.

2nd DIVISION.—DOUBLE PREPOSITIONS.

Into=cavity end, as He went *into* the house.

upon=high-place support, as The snow lies *upon* the roof.

until=ontill=support end, as He waited *until* March.

towards=end looked=looked for end, as He went *towards* home.

† DEFINING PREPOSITIONS.

The Definitions of Prepositions here given are the

primary or principal ones, from which many others have been derived.

A valuable exercise is to trace from these primary significations the various meanings which the Prepositions are found to have in different sentences.

EXAMPLE.

The word "by" signifies 1, *A house;* 2, *Intermediate Station;* as He came *by* the school-house; 3, *Anything intermediate,* and hence, a road, as He came *by* the turnpike; 4, *Anything which serves as a guide,* as He sailed *by* the compass; He drew the line *by* a ruler; He solved the problem *by* the rule; 5, *Anything instrumental,* as He took the town *by* assault; He gained the fortress *by* strategem; He secured his election *by* the use of money; He obtained the position *by* the influence of his friends; He secured respect *by* his honesty; He obtained admittance *by* means of a Pass; He returned *by* Steamboat; 6, *Anything near,* as He stood *by* the lake; The dog remained *by* the body of his master; He will return *by* Wednesday; He will come *by* and *by* (i. e. very soon, (See Note 24); 7, *A place where one does not stop,* as He passed *by* the church; 8, *A period of time in which something is done,* as He studies *by* day and *by* night; 9, *A dimension adjoining and perpendicular to another,* as The room is fifteen feet *by* twenty.

Moreover, since *byes,* or intermediate stations, were not always fixed in the most direct route,—and, the roads being straitened, they were sometimes left at a distance,—the word *by* came to signify, 10, *A place out of the usual route,* and hence, *retired, unfrequented,* or *not easily accessible;* and at length it was used as an Adjective in that sense, as The house stands in a *bye* place; 11, *A journey,* as in the expression "Good *bye.*"

EXERCISES.

1. The old man remains at home. He sits by the fire. The horses ran down the hill. John went for assistance. Tea is brought from China. The bird was kept in a cage. He is reading the work of a learned man. The Light Ship is anchored off the mouth of the harbor. The book lies on the table. The surveyor proceeded round the field. The lonely travelers went through the forest. They will remain till the end of the year. He sent the book to them. They went up the mountain with the guide. Those who came after them passed over the river and under the arch. He is (standing) on the bye.

2. He wandered about the city. They went across the Ferry. The fruit was hanging far above his reach. He ran against a post. The party proceeded along the river. He built his cabin amidst the forest, and lived among the savages. The wolves howled around his dwell-

ing. The lightning darts athwart the sky. The beggar stood before the door. The Indian skulked behind a tree. The treasure was found a few feet below the surface of the ground. The noble ship has sunk beneath the wave.

3. He stood beside the monument. He had, besides this weapon, a large knife. The beautiful valley lies between the lofty ridges. Betwixt two seats one comes to the ground. The State extends beyond the mountains. Since that event he has not been seen. A large vault was constructed underneath the house. Many curiosities are contained within the walls of the museum. Pompey left his Army without the city. The rumor spread throughout the country. He put the article into his trunk. He laid the book upon the table. The storm continued until Thursday. They proceeded towards the town.

CLASS VIII.—CONJUNCTIONS.

A Conjunction is a word used to connect words, phrases, or sentences.

SUB-CLASSES.—2.

1. An Absolute Conjunction is one which constitutes a complete connective by itself, as "and", "lest", and "but".

2. Relative Conjunctions are those used in pairs,—each one of a pair being the correlative of the other,—and both constituting one connective, as "though—yet", &c.

DIVISIONS.—5.

1. Verbal Conjunctions are those derived from verbs.

List. The Verbal Conjunctions are *and*, *but*, *lest*, *though*, *although*, *yet*, *if*, *unless*.

2. Adjective Conjunctions are those derived from Adjectives.

List. The Adjective Conjunctions are *then*, *either*, *neither*, *or*, *nor*, and *whether*.

3. A Substantive Conjunction is one derived from a Noun, as *for*.

4. Phrase Conjunctions are consolidated Prepositional Phrases.

List. The Phrase Conjunctions are *because*, *therefore*, and *indeed*.

5. **Composite Conjunctions** are those variously compounded.

List. The Composite Conjunctions, are *as* (from "also") and *since* (from "sith thence").

LIST OF RELATIVE CONJUNCTIONS.

Though—yet; although—yet; if—yet; if—then; unless—then; because—therefore; as—therefore; since—therefore; therefore—for; therefore—because; indeed—but; either—or; neither—nor; whether—or; whereas—therefore.

DEFINITIONS OF CONJUNCTIONS.

1. And=add, as Mary *and* Susan went. Two *and* three make five.

2. But=be out or be opposite, as He lost all *but* one. They tried; *but* they failed.

3. Lest=loosed=separated, as Watch and pray *lest* ye enter into temptation.

4. Though or although=admit, as *Though* he appears rough, yet he is intelligent.

5. Yet=get=admit also, as Although it is strange, *yet* it is true.

6. If=give=admit or suppose, as *If* this is true, then the man is ruined. *If* he had committed an offense, yet he was not wholly depraved.

7. Unless=loosen=separate, as *Unless* it shall rain soon, (then) the crops will fail.

8. Then=in that (case), as If youth is wasted, *then* old age is sure to be miserable.

9. Either=one of two, as *Either* he will fail, or he will change his plans.

10. Or=other, as He will (either) accomplish his purpose, *or* he will die in the attempt.

11. Neither=not either, as *Neither* does it belong to him nor to them.

12. Nor=not other, as They will neither work themselves *nor* permit others to work.

13. Whether=which of two, as He was asked *whether* he would go, or stay.

14. Because=by the cause, as *Because* they are rich, therefore they are proud.

15. Therefore=for that, as *Therefore* they failed, because they had not prepared themselves.

16. Indeed=in fact=truly, as They were disappointed *indeed*, but not discouraged.

17. As=because, as in the sentence *As* time is short, therefore we must hasten.

18. Since=because, as *Since* they will not listen to reason, therefore they must suffer.

19. For=because, as I will not attempt a reply, *for* the time will not permit.

20. Whereas=as what=for what (cause)=because, as *Whereas* many sheep are annually killed by dogs, therefore be it enacted That every person keeping a dog shall pay a tax of ten dollars annually.

EXERCISES.

1. Bryant and Longfellow are distinguished American poets.
2. Over the mountain and over the moor.
3. The merchant went to New York; and there he made his purchases.
4. I am anxious to obtain that work; but I fear that I shall not get it.
5. I will undertake it, if you will assist me.
6. We assisted him, though he did not deserve it.
7. Though it is winter, yet we find it very pleasant.
8. I will certainly go, unless something unexpected shall prevent.
9. Be very careful, lest you make some mistake.
10. I wish that he would either resign his office or discharge the duties of it.
11. He seems to be neither able nor willing to fulfill his promise.
12. We must persevere, whether we find the work pleasant or unpleasant.
13. Opposition was made by none but him.
14. If he is honest, yet the people have no confidence in him.
15. Unless he had done this, then nothing would have been saved.
16. The spirit indeed is willing, but the flesh is weak.
17. He lost as many dollars as he gained cents.
18. Endeavor so to treat others as you wish others to treat you.

19. When the Spring shall return, then the flowers will appear.

20. Whenever a man stoops to dishonesty, then he loses his self-respect.

21. Wheresoever the carcase is, there will the eagles be gathered together.

22. Whence come malaria, thence come fevers.

23. Whither he has gone, thither will I go.

CLASS IX.—INTERJECTIONS.

An Interjection is a disconnected emotional word or sound thrown between words forming sentences.

SUB-CLASSES.—2.

1. Inarticulate Interjections are mere sounds which are not represented by letters, as groans, coughs, whistles, &c.

2. Articulate Interjections are radical words.

2nd SUB-CLASS.—DIVISIONS.—2.

1. General Interjections are those which indicate emotion in general, and are used indiscriminately for different kinds of emotion, as "O," "Oh!" "ah!" "aha!" "ho!' "halloo!"

2. Special Interjections are those which are restricted to certain kinds of emotion.

2nd DIVISION.—SUB-DIVISIONS.—3.

1. Joyous Interjections are those indicating joy, as "hey!" "hurrah!" "huzzah!" &c.

2. Sorrowful Interjections are those indicating sorrow or pain, as "Alas!" "alack!" "woe!" &c.

3. Contemptuous Interjections are those denoting contempt, as "pshaw!" "pooh!" "foh!" "fudge!" &c.

SPECIAL CLASS.—EXCLAMATIONS.

An Exclamation is a word used in calling or exclaiming.

SUB-CLASSES.—2.

1. An Emotional Exclamation (or Interjection) is one indicating some emotion or feeling.

2. A Rational Exclamation is one used for some rational purpose, and not to indicate emotion.

2nd SUB-CLASS.—RATIONAL EXCLAMATIONS.

DIVISIONS.—3.

1. Compellatives are names, titles, &c., used in direct address.

2. Responsives are the words *Yea*, *Yes*, *Nay*, and *No*, used in answering questions.

3. Fragments are miscellaneous exclamatory words, such as "well", "what", "come", "hush", "good", &c., which may be regarded as fragments of sentences.

EXERCISES.

1. O how bright the sun shines! John, come here. Halloo, James, let me see the book. How dare you come here, you villain? Well, Thomas, what is the news in Boston? Were you there at the time of the great fire? Yes. I saw the fire; and oh! I never wish (wish never) to see another. Are you sick to-day? No. I am in usual health. How many, alas! are ruined by vice!

2. Come, Henry, what did you see at the Fair?—Not much.—Pshaw! I fear you were not observing.—Pooh! What did I go for but to observe? Hurrah! Hurrah!! The glorious day has come!

Ho! Halloo! I want to cross the Ferry. Well, I will come directly.

CHAPTER II.—INFLECTION.

The General Stem of a word is its first, or principal, form.

The Termination of a word is the part following the Stem.

Inflection is changing the Stem or Termination of a word without changing its Class.

The Uninflected Classes of words are Prepositions and Conjunctions.

Modes of Inflection are the methods by which words are inflected for different purposes.

INFLECTION OF NOUNS.—4 MODES.

1st MODE OF INFLECTION.—GENDER.

Gender is a mode of Inflection used to distinguish the sexes.

A Masculine Form is a form denoting the male sex.

A Feminine Form is one denoting the female sex.

The Masculine Gender of a word is the aggregate of its masculine forms.

The Feminine Gender of a word is the aggregate of its feminine forms.

The Masculine Stem is the first, or principal, masculine form, and is the same as the general stem of the word.

The Feminine Stem is the first feminine form.

RULES FOR FORMING THE FEMININE STEM.

1. **In Proper Nouns** add *a*, *ina*, or *etta*, to the masculine stem, and then contract if necessary. (See Rules for Spelling, 5, 6, 8, 10, 11, and 12.)

2. **If the Masculine Stem** ends with *us*, drop *us* before adding the feminine termination.

3. **In Common Nouns**, except a few foreign words, add *ess*, and then contract.

* RULES FOR CONTRACTION.

1. The *a* of a feminine termination may be changed to *e*.
2. The *n* of *ine*, or *ina*, may be dropped, making it *ie* or *ia*.
3. The *ie* may be changed to *y*.
4. The final *te* of *ette*, may be dropped, making it *et*.
5. Drop a final *i* before adding *ina*.
6. Drop *e* or *o* before a final *r*, on adding *ess*; and sometimes drop other letters.

EXAMPLE.

1. **Lucius** becomes Lucia, Lucina, or Lucietta.
2. These become Lucie, Lucine, and Luciette.
3. These become Lucy, Lucie, and Luciet.

LIST OF PROPER NOUNS, REGULAR.

Adin, Alexander, Agrippa, Alfred, Anthony, Albert, Augustus, Amandus, Alcestus, Aurelius, Benedict, Camillus, Clement, Constant, Cornelius, Cecil, Celius, Charles, Carolus, Claudius, Clarus, Clorus, Christian, Celestus, David, Emilus, Ernest, Edwin, Eugene, Faustus, Frederic, Florus, Gerald, George, Helenus, Henry, Harry, Hilary, Hortensius, Irenius, Ianthus, James, Joseph, Josephus, John,

Julius, Justin, Julian, Lucius, Lucian, Louis, Laurus, Lucretius, Marius, Marcus, Marcellus, Myrus, Octavius, Paul, Rufus, Sylvanus, Stephen, Theodore, Theodosius, Thomas, Tullius, Ulric, Victor, Valerius, Virginius, William, Walter Winfred.

PROPER NOUNS, IRREGULAR.

Clorus, Clorinda; David, Vida; Emory, Emoroy; Felix, Felicia; Francis, Frances; Florus, Florinde; Hans, Hannah, Anna, or Ann; James, Jaqueline; Jesse, Jessa, or Jessica; Lucian, Lucinda; Perseus, Persis; Sylvanus, Sylvia; William, Wilhelmina.

COMMON NOUNS, REGULAR.

Abbot, Astor, Administrator, Adjutor, Ambassador, Adventurer, Anchorite, Arbiter, Arbitrator, Archer, Auditor, Author, Baron, Benefactor, Canon, Caterer, Chanter, Commander, Competitor, Conductor, Creator, Count, Dauphin, Deacon, Deserter, Doctor, Director, Diviner, Demander, Detractor, Eagle, Editor, Embassador, Emperor, Emulator, Enchantor, Executor, Exactor, Farmer, Fornicator, Founder, Factor, Giant, God, Governor, Hebrew, Heir, Heritor, Hermit, Huckster, Hunter, Host, Inhabiter, Inheritor, Instructor, Jesuit, Jew, Launder, Lion, Mediator, Minister, Mister, Master, Monitor, Mayor, Negro, Offender, Ogre, Orator, Painter, Patron, Peer, Poet, Porter, Prior, Proprietor, Prophet, Prosecutor, Protector, Priest, Prince, Rector, Regent, Shepherd, Solicitor, Songster, Sorcerer, Steward, Suitor, Spectator, Sultan, Tailor, Testator, Tiger, Traitor, Tyrant, Tutor, Victor, Waiter, Warder, Wanderer, &c., &c.

COMMON NOUNS, IRREGULAR.

Bridegroom, Bride; Carl, Carline; Czar, Czarina; Don, Donna; Duke, Duchess; Hero, Heroine; Landgrave, Landgravine; Margrave, Margravine; Marquis, Marchioness; Palsgrave, Palsgravine; Pythonist, Pythoness; Sultan, Sultana; Testator, Testatrix; Signore, Signora; Widower, Widow.

CORRESPONDING NOUNS.

Corresponding Masculine and Feminine Nouns

are those representing males and females of the same class, as "boy", "girl"; &c.

Formation. Corresponding Nouns are formed, when necessary, by compounding words, as "male-child", "female-child", &c.

EXERCISES.

Julius, Julia; Prince, Princess; Administrator, Administratrix; Brother, Sister; Officer, Visitor, House, Tree, Oak-tree, Wasp, Rat, Kitten, Child, Wiuter, North-wind, Mississippi, Ganges, Atlantic, Chimborazo, Death, Time, Sword, Rifle, Parrott-Gun, Spring, Memory, Charity, Patience, Boston, Summer.

2nd MODE OF INFLECTION.—NUMBER.

Number is a Mode of Inflection used to distinguish unity from Plurality.

A Singular Form of a Noun is one denoting one object, as "book".

A Plural Form is one denoting more than one object, as "books".

The Singular Stem of a word is its first singular form.

The Plural Stem of a word is its first plural form.

The Singular Number of a word is the aggregate of its singular forms.

The Plural Number of a word is the aggregate of its plural forms.

*RULES FOR FORMING THE PLURAL STEM.

1. Generally add *s* to the Singular Stem.

2. If the word ends with *ch* (soft), *sh*, *s*, *z*, or *x*, add *es*.

3. If the word ends with *o* preceded by a consonant, add *es*, except in Proper and Foreign Nouns.

4. If the word ends with *y* preceded by a consonant change *y* to *ie* and add *s*.

5. In life, knife, wife, leaf, sheaf, loaf, beef, thief, calf, half, elf, self, shelf, and wolf, change *f* or *fe* to *ve*, and add *s*, as "lives", &c.

6. In figures, letters, marks, and words used out of their classes, add *'s* as "4's", &c.

7. In seven words, and their compounds, change the vowels, viz., *man, men; woman, women; goose, geese; foot, feet; tooth, teeth; louse, lice; mouse, mice.*

8. In ox, add *en;* and in child, add *ren*, as "oxen" "children".

9. In brother, die, and penny, form the double plurals *brothers* and *brethren*, *dies* and *dice*, *pennies* and *pence*. (See Note 8.)

10. In compound words, inflect the principal part, as "courts-martial", &c.

11. In a condensed phrase, add *s* or *es* at the end.

12. In a Name with a Title, inflect both, as "The Misses Smiths", &c. (See Note 9.)

13. In foreign words, when possible, use English plurals in ordinary discourse; but in technical or scientific discourse use the foreign plurals.

14. Always use the foreign plurals where they are formed by changing *is* to *es* or *ides*.

* FOREIGN WORDS.

Latin.

1. (Change final *a* to *ae*.)

Singular.	*Plural.*
Alumna	Alumnae
Alumina	Aluminae
Ammonia	Ammoniae
Aqua	Aquae
Arena	Arenae
Corona	Coronae
Formula	Formulae
Lamina	Laminae
Larva	Larvae
Macula	Maculae
Minutia	Minutiae
Nebula	Nebulae
Siliqua	Siliquae
Simia	Simiae
Scoria	Scoriae
Tinctura	Tincturae

2. (Change *us* to *i*.)

Alumnus	Alumni
Calculus	Calculi
Equus	Equi
Echinus	Echini
Exodus	Exodi
Focus	Foci
Fungus	Fungi
Genius	Genii
Hippopotamus	Hippopotami
Literatus	Literati
Magus	Magi
Nucleus	Nuclei
Nautilus	Nautili
Obolus	Oboli
Polypus	Polypi
Radius	Radii
Stimulus	Stimuli

3. (Change *um* to *a*.)

Animalculum	Animalcula
Aquarium	Aquaria
Arcanum	Arcana

Singular.	*Plural.*
Corrigendum	Corrigenda
Cranium	Crania
Datum	Data
Desideratum	Desiderata
Effluvium	Effluvia
Encomium	Encomia
Erratum	Errata
Gymnasium	Gymnasia
Herbarium	Herbaria
Medium	Media
Memorandum	Memoranda
Momentum	Momenta
Menstruum	Menstrua
Planetarium	Planetaria
Rostrum	Rostra
Scholium	Scholia
Spectrum	Spectra
Speculum	Specnla
Stratum	Strata
Trapezium	Trapezia
Vinculum	Vincula

4. (Change *is* to *es.*)

Amanuensis	Amanuenses
Analysis	Analyses
Antithesis	Antitheses
Axis	Axes
Basis	Bases
Crisis	Crises
Diaeresis	Diaereses
Diesis	Dieses
Ellipsis	Ellipses
Emphasis	Emphases
Fascis	Fasces
Hypothesis	Hypotheses
Metamorphosis	Metamorphoses
Metropolis	Metropoles
Oasis	Oases
Parenthesis	Parentheses
Phasis	Phases
Praxis	Praxes
Synthesis	Syntheses
Synopsis	Synopses
Thesis	Theses

Singular.	*Plural.*

5. (Change *is* to *ides.*)

Aphis	Aphides
Apsis	Apsides
Cantharis	Cantharides
Chrysalis	Chrysalides
Ephemeris	Ephemerides
Epidermis	Epidermides
Iris	Irides
Proboscis	Proboscides

6. (Change *x* to *ces.*)

Appendix	Appendices
Calx	Calces
Calix	Calices
Cicatrix	Cicatrices
Helix	Helices
Matrix	Matrices
Quincunx	Quincunces
Radix	Radices
Varix	Varices

7. (Change *ex* to *ices.*)

Apex	Apices
Caudex	Caudices
Index	Indices
Vertex	Vertices
Vortex	Vortices

8. (Change *en* to *ina.*)

Legumen	Legumina
Stamen	Stamina
Tegmen	Tegmina

9. (Change *us* to *era.*)

Genus	Genera

10. (Make no change.)

Apparatus	Apparatus
Hiatus	Hiatus

11. (Change both parts.)

Ignis-fatuus	Ignes-fatui

Greek.

1. (Change *on* to *a.*)

Automaton	Automata
Ephemeron	Ephemera
Phenomenon	Phenomena

Singular.	*Plural.*
2. (Add *ta.*)	
Dogma	Dogmata
Miasma	Miasmata
Stigma	Stigmata
3. (Change *x* to *ges.*)	
Larynx	Larynges
Pharynx	Pharynges
Phalanx	Phalanges

Italian.

Dilettante	Dillettanti
Bandit	Banditti
Virtuoso	Virtuosi
Cicerone	Ciceroni

Hebrew.

1. (Feminine.)	
Behemah	Behemoth
Mazzarah	Mazzaroth
Saba	Sabaoth

Singular.	*Plural.*
2. (Masculine.)	
Anak	Anakim
Targum	Targumim
Cherub	Cherubim
Pur	Purim
Seraph	Seraphim
Teraph	Teraphim

French.

Abatis	Abatis
Beau	Beaux
Bateau	Bateaux
Billet-doux	Billets-doux
Chapeau	Chapeaux
Cheval	Chevaux
Chef-d'oeuvre	Chefs-d'oeuvre
Eau	Eaux
Monsieur	Messieurs
Madame	Mesdames
Plateau	Plateaux

AMBIGUOUS NOUNS.

Ambiguous Nouns are those having a Singular or Plural form only, but both Singular and Plural signification, as

Apparatus	Grouse	Salmon	Superficies	Odds
Congeries	Hose	Series	Swine	Bellows
Corps	Heathen	Sheep	Vermin	Shad
Deer	Perch	Species	Pike	Trout

Cattle is Singular in form, but Plural in sense.

UNINFLECTED NOUNS.

Uninflected Nouns are mostly those having Plural, but no Singular, forms,—some of them being singular in sense. A few Singular Nouns, as Mum, Nil, Now, &c., are uninflected.

1.—NOUNS PLURAL IN FORM AND SENSE.

Aborigines	Forceps	Pantaloons
Annals	Graminivora	Pinchers
Antipodes	Grallae	Passeres
Apocrypha	Headquarters	Paraphernalia
Archives	Hustings	Riches

Ashes	Hemorrhoids	Remains
Assets	Herbivora	Regalia
Banns	Ides	Scissors
Belleslettres	Insectivora	Shears
Billiards	Intestines	Spatterdashes
Bowels	Inwards	Statistics
Breeches	Lees	Sporades
Bitters	Matins	Tidings
Calends	Mammalia	Tongs
Clothes	Nippers	Trousers
Carnivora	Nones	Teens
Credentials	Nuptials	Vespers
Drawers (a garment)	Omnivora	Victuals
Dregs	Obsequies	Vitals
Embers	Overalls	Withers
Entrails		

2.—NOUNS PLURAL IN FORM, BUT SINGULAR IN SENSE.

Alms	Harmonics	Numismatics
Acoustics	Hysterics	News
Amends	Mathematics	Optics
Billiards	Measles	Physics
Dynamics	Mechanics	Phonetics
Ethics	Mallows	Politics
Gallows	Metaphysics	Pneumatics
Gymnastics	Melodies	Statics
Hydraulics	Mnemonics	Suds
Hydrostatics	Mumps	Wages
Humanics	Molasses	Yellows
Humanities		

3.—PLURALS HAVING SINGULAR FORMS OF DIFFERENT MEANING.

Ashes	Goggles	Physics
Arms	Goods	Piles
Compasses	Irons	Pains
Colors	Letters	Salts
Corns	Manners	Snuffers
Dominoes	Means	Ways
Effects	Morals	

3d MODE OF INFLECTION.—CASE.

Case is a Mode of Inflection used to show the relation of a word to another word.

A Possessive Case of a Noun is a form of it made to be used as a modifier of some other Noun.

RULES FOR FORMING THE POSSESSIVE CASE.

1. Add *'s* to the Stem, either Singular or Plural.
2. If the *Plural* Stem ends with *s*, add ' only. (See Note 10.)
3. In a Compound Noun, inflect the last component only.

DECLENSION.

Declension is the complete Inflection of a word.

To Decline a Word is to give all its forms in systematic order.

PARADIGMS.

1. Declension of the Noun Author. (Full Noun.)

		Singular Number.		*Plural Number.*
Masculine Gender.	Stem.	Author	Stem.	Authors
	Poss. Case.	Author's	Poss. Case.	Authors'
Feminine Gender.	Stem.	Authoress	Stem.	Authoresses
	Poss. Case.	Authoress's	Poss. Case.	Authoresses'

2. Declension of the Noun Child. (Defective Noun.)

Singular.		*Plural.*	
Stem.	Child	Stem.	Children
Poss. Case.	Child's	Poss. Case.	Children's

3. Declension of the Noun Deer. (Defective Noun.)

Stem.	Deer
Poss. Case.	Deer's

EXERCISES.

1. Joseph recited a very long lesson in a very creditable manner.
   Josephine and Jaqueline are studying Astronomy.
   Deer and sheep are very timid animals.
   The Science of Phonetics is important to those who study languages.
   Fish and fowl are abundant in the northern regions.
   Some fishes and some fowls are excellent for food.
   Simeon, Levi, and Susan are studying Mathematics.
   Pneumatics is an important branch of Natural Philosophy.
2. Theodore was idle; and by this means he lost his position.
   The sword and chapeau of Gen. Lyon are in the Atheneum at Hartford.

Some extremely ingenious Automata were invented.
Circles, Ellipses, Parabolas, and Hyperbolas are called Conic Sections.
From these data one arrives at no other conclusion.
Such Phenomena are of extremely rare occurrence.
Edwin's father requested of him an account of his studies.
Mary's sister Eliza came for her yesterday.

3. Some men's consciences are often troublesome to them.
John Smith's relatives are found in almost every place.
The boys' hats were left hanging in the ante-room.
James's knowledge of Optics was surprising to them.
William Cullen Bryant's poetry is of a very high order.
His conscience's voice was then no longer heard.
In time of war churches are often converted into hospitals.
The weight of the boxes was so great that it excited suspicion.
A series of careful experiments threw much light on the subject.
Several congeries of facts established his guilt beyond doubt.

*4th MODE OF INFLECTION.—GRADE.

Grade is a Mode of Inflection used to distinguish magnitudes.

1. Normal Forms are those indicating average magnitudes.

2. Diminutive Forms are those denoting less than average magnitudes.

3. Augmentative Forms are those denoting more than average magnitudes.

DIMINUTIVES.

Formation. Diminutives are formed by changing the vowel of the Normal Form (General Stem) to *i*, as "top", "tip"; or by adding a diminutive termination, as "hill", "hillock"; &c.

The Diminutive Terminations are *ule*, *cule*, *le*, *ele*, *kin*, *ing*, *ling*, *ot*, *ette*, *et*, *el*, *ock*, *ie*, and *let*.

Patronymics are Nouns denoting family descent, some of which are Diminutives, as "Elising", "Atheling", &c.; and some are Compounds.

Endearants are Diminutives denoting affection, as "Willie", "doggie", &c.

AUGMENTATIVES.

Formation. Augmentatives are formed by adding terminations to the Normal Stem, as "ball", "balloon"; &c.

The Augmentative Terminations are *ard*, *art*, *one*, *oon*, *ion*, *on*, *od*, *et*, *ock*, and *ass* (asse, ace, ess).

SPECIES OF GRADE.—3.

1. **Diminution** is the formation of Diminutives.
2. **Augmentation** is the formation of Augmentatives.
3. **Double Grade** is the formation of both Diminutives and Augmentatives from the same Normal Stem.

EXAMPLES.

1. Diminution. Cat, kit; stock, stick; sup, sip; lock, locket; poke, pocket; eye, eyelet; lamb, lambkin; goose, gosling.

2. Augmentation. Card, cartoon; rat, rattoon; hall, saloon; galley, galleon; musket, musketoon.

3. Double Grade. Ball, ballot, balloon; cycle, cyclet, cyclone; lake, lakelet, lagoon; trump, trumpet, trombone; medal, medalet, medallion; mantle, pantelet, pantaloon.

DIMINUTIVE FORMS.

1. Bit, fib, pill, pick, chick, rill, trill, snip, snib, sniff, squib, nib, nip, sip.

2. Bullet, pellet, clarionette, socket, bucket, planchet, target, hatchet, mallet, bracket, jacket, placket, thicket, ticket, wicket, pricket, brocket, trinket, basket, wisket, whisket, casket, tablet, driblet. circlet, giblet, bracelet, mantelet, eaglet, ringlet, wallet, rillet, samlet, gimblet, pistolet, chaplet, droplet, harslet, fortlet, rivulet, signet, cygnet, cabinet, sonnet, canzonet, cornet, skippet, sippet, puppet, floret, floweret, arboret, ferret, turret, tabret, closet, paroquet, rosette, palette, falconette, lunette, bankette, coquette, grisette.

3. Granule, plumule, plantule, ovule, tabule, spatule, ferule, vestibule, reticule, globule, animalcule, nodule, glandule, schedule, formule, spherule, valvule, capsule.

4. Mannikin, bodkin, napkin, pipkin, ladkin, ladykin, ciderkin; Perkins, Wilkins, Tompkins, Watkins, Hawkins, Jenkins, Hopkins, Simpkins, Fielding, Whiting, Browning.

5. Pellicle, follicle, cornicle, funicle, tunicle, auricle, ventricle, pinnacle, binnacle, tentacle, manacle, buckle, vessicle, versicle, canticle, particle, clavicle, tubercle, arbuscle, parcel, pedicel, damsel, pickerel, squirrel, sorrel, timbrel, foundling, lordling, youngling, duckling, sapling, fopling, darling, nursling, witling, bantling, nestling, worldling, stripling (stirpling).

AUGMENTATIVE FORMS.

1. Harpoon, batoon, platoon, festoon, buffoon, raccoon, bassoon, cardoon, barracoon, doubloon, seroon, frigatoon, picaroon.

2. Million, billion, trillion, &c., button, champion, tompion, piston, apron, falchion, trunchion, patron, matron, bastiou, gabion, squadron, gammon, chaperon, morion, barcon, cannon, pinion, pennon, talon, seton, trunnion, griffon.

3. Paddoc, pollock, tussock, puttock, waddock, girrock.

4. Braggart, drunkard, laggard, buzzard, reynard wizard. dotard.

5. Owlet, hakod, hakot.

6. Cuirass, mattrass, cutlass, crevasse, pailasse, galliass, morass, mattress, pinnace.

INFLECTION OF PRONOUNS.

Modes of Inflection.—4.

The Pronoun I has four Modes of Inflection, called Person, Number, Gender, and Case.

The Pronouns One and Other have each two Modes of Inflection, called Number and Case.

The Pronoun Who has one Mode of Inflection, called Case.

The other Pronouns have no Inflection.

1st MODE OF INFLECTION.—PERSON.

Person is a Mode of Inflection used to distinguish those speaking, those spoken to, and those spoken of.

Forms of the 1st Person are forms denoting those speaking.

Forms of the 2nd Person are forms denoting those spoken to.

Forms of the 3d Person are forms denoting those spoken of.

The First Person of a Pronoun is the aggregate of its Forms of the First Person.

The Second Person of a Pronoun is the aggregate of its Forms of the Second Person.

The Third Person of a Pronoun is the aggregate of its Forms of the Third Person.

2nd MODE OF INFLECTION.—NUMBER.

Number is a Mode of Inflection used to distinguish Unity from Plurality.

A Singular Form of a Pronoun is one designed to represent a Singular Form of a Noun.

The Singular Number of a Pronoun is the aggregate of its Singular Forms.

A Plural Form of a Pronoun is one designed to represent a Plural Form of a Noun, or a Collection of Nouns.

The Plural Number of a Pronoun is the aggregate of its Plural Forms.

3d MODE OF INFLECTION.—GENDER.

Gender is a Mode of Inflection used to distinguish the sexes.

A Masculine Form of a Pronoun is one designed to represent a Masculine Noun or a Masculine Form of a Noun.

The Masculine Gender of a Pronoun is the aggregate of its Masculine Forms.

A Feminine Form of a Pronoun is one designed to represent a Feminine Noun or a Feminine Form of a Noun.

The Feminine Gender of a Pronoun is the aggregate of its Feminine Forms.

A Neuter Form of a Pronoun is one designed to represent a Neuter Noun.

The Neuter Gender of a Pronoun is the aggregate of its Neuter Forms.

4th MODE OF INFLECTION.—CASE.

Case is a Mode of Inflection used to show the relation of a word to another word.

A Nominative Case of a Pronoun is a form of it designed to be used as the Subject of a Sentence.

A Possessive Case of a Pronoun is a form of it designed to be used as a Modifier of a Noun.

An Objective Case of a Pronoun is a form of it designed to be used as the Object of a Verb or Preposition.

Declension of the Pronoun *I.*

		Singular.	*Plural.*	
1st Person.	Nom. Case.	I	Nom.	We
	Poss. Case.	My / Mine	Poss.	Our
	Obj. Case.	Me	Obj.	Us
2nd Person.	Nom.	Thou	Nom.	Ye
	Poss.	Thy / Thine	Poss.	Your
	Obj.	Thee	Obj.	You

3d Person	*Masc.*	*Fem.*	*Neut.*		
Nom.	He	She	Stem. It	Nom.	They
Poss.	His	Her	Poss. Its	Poss.	Their
Obj.	Him	(Hem)		Obj.	Them

The Form Hem is an old Obj. Case of the 3d Person, which is now obsolete,—its place being supplied by the Poss. Her. (See Note 11.)

The Pronouns One and Other are declined like Nouns.

Declension of the Pronoun *Who.*

Nom.	Who
Poss.	Whose
Obj.	Whom

The Form Whose is also used sometimes as a Possessive case for *Which*, *What*, or *That*.

EXERCISES.

1. He went with them to see their friends in the city.
2. They were much pleased with his company.
3. You will find your books upon the desk.
4. Ye are the light of the world.
5. His lessons are well prepared; but theirs are neglected.
6. She left her music upon the Piano.
7. They found it when they came into the room.
8. These papers certainly belong to him.
9. I met him in the street in company with his friend.
10. My pretended friends have deserted me in my affliction.
11. Who will undertake to solve this problem?
12. The man whose house was burned has built another.

13. Thou art gone to thy grave, as thy fathers before thee.
14. The phantom is gone, and its terrors gone with it.
15. We were delighted with our visit, and with the attentions paid to us.
16. Whoever observes these rules is sure of success.
17. Whosoever will, let him take the water of life freely.
18. He giveth it to whomsoever he will.
19. He appointeth over it whomsoever he will.
20. The rewards were given to such as appeared worthy.
21. They heard what was said, and refrained from what they were doing.
22. Whatsoever a man soweth, that shall he also reap.
23. Whosesoever sins ye remit, they are remitted unto them.

INFLECTION OF ADJECTIVES.

Modes of Inflection. The Modes of Inflection of adjectives are three, called Grade, Comparison, and Number; but no one Adjective is inflected in all the Modes.

1st MODE OF INFLECTION.—GRADE.

Grade is a Mode of Inflection used to distingnish similar qualities.

Normal Forms are those expressing distinct qualities.

Diminutive Forms are those expressing subordinate or indistinct qualities.

Formation. Diminutives are formed by adding *ish* to the Normal Stem, as "white", "whitish"; &c.

Limitation. This Mode of Inflection belongs only to some Qualitative Adjectives.

2nd MODE OF INFLECTION.—COMPARISON.

Comparison is a Mode of Inflection used to distinguish degrees of quality.

The Positive Degree of a word is the same as its General Stem.

The Comparative Degree is formed by adding *er* to the Positive, and making the changes required by the Rules for Spelling. (Rules 6, 8, 10, 11, and 12.)

The Superlative Degree is formed by adding *est* to the Positive, and making the changes required by the Rules for Spelling. (Rules 6, 8, 10, 11, and 12.)

Limitation of Comparison. This Mode of Inflection belongs only to Qualitative Adjectives.

EXAMPLES OF COMPARISON.

Pos. Deg. Large	Pos. Early	Pos. Immature
Com. Deg. Larger	Com. Earlier	Com. Immaturer
Sup. Deg. Largest	Sup. Earliest	Sup. Immaturest

PERIPHRASTIC COMPARISON.

Periphrastic Comparison is the formation of Comparatives and Superlatives by prefixing Adverbs to the Positive, instead of changing its termination.

Ascending Periphrastic Comparison is the use of *more* and *most* to denote excess of the quality.

Descending Periphrastic Comparison is the use of *less* and *least* to denote deficiency of the quality.

Uses. The Periphrastic Comparison is used for Euphony in comparing long words, and sometimes for variety or emphasis in comparing short ones.

EXAMPLES OF PERIPHRASTIC COMPARISON.

Pos. Illuminating	Pos. Studious	Pos. Wise
Com. More Illuminating	Com. Less Studious	Com. More Wise
Sup. Most Illuminating	Sup. Least Studious	Sup. Most Wise

Comparison of Diminutives. Diminutives are compared by the Periphrastic method, as redish, more redish, most redish, &c.

IRREGULAR COMPARISON.

Irregular Comparison is that in which the Comparatives and Superlatives are not regularly formed from the Positives. Of this there are four cases.

1. Sometimes they are formed not from the Positives, but from other words now obsolete.

2. Sometimes contraction has occurred in some of the forms.

3. Sometimes the Superlative is formed by adding *most* instead of *est*.

4. Sometimes one, or more, of the forms is wanting.

EXAMPLES OF IRREGULAR COMPARISON.

Positive.	*Comparative.*	*Superlative.*
Good	Better	Best (See Note 12.)
Bad, Ill	Worse	Worst
Far	Farther	Farthest
(Forth)	Further	Furthest
Fore	Former	Foremost, First
Late	Later	Latest, Last
Much, Many	More	Most
Little	Less	Least
Near	Nearer	Nearest, Next
Old	Older, Elder	Oldest, Eldest
Hind	Hinder	Hindmost, Hindermost
In	*Inner*	Inmost, Innermost
Out	*Outer*, *Utter*	Outmost, Outermost, Utmost, Uttermost
Up	*Upper*	Upmost, Uppermost
———	*Under*	Undermost
———	*Hither*	Hithermost
———	*Over*	Overmost
Aft	*After*	Aftermost
(Neath)	*Nether*	Nethermost
Down	———	Downmost
Top	———	Topmost
North	———	Northmost
Northern	———	Northernmost
South	———	Southmost
Southern	———	Southernmost

Note. The words in italics in the above list are comparative in form, but sometimes positive in sense.

The Latin Comparatives interior, exterior, superior,

&c., are used as postives, and are compared periphrastically.

3d MODE OF INFLECTION.—NUMBER.

Number is a Mode of Inflection used to distinguish unity from plurality.

The Words *this* and *that* have the plural forms *these* and *those;* and they are the only Adjectives having this Mode of Inflection.

EXERCISES.

1. Sweet, sweetest, sweetish, more sweet, least sweet, less sourish, most sourish, bluer, more blue, least blue, more bluish, less bluish, bluest, indiscreetish more indiscreetish, less indiscreet.
2. Great and costly houses are not always the abodes of happiness.
   This farm is larger than that, but not so productive.
   These books are better than those, and also much cheaper.
   This being admitted, there needs no further argument.
   The house is situated on the farther side of the river.
   Learning is valuable; prudence is more valuable; and virtue is more valuable still.
   The next man lost his money, even to the last cent.
3. Short, shorter, shorter yet my breath I drew.
   The utmost diligence is required in such investigations.
   The army lay encamped on the hither side of the mountain.
   The old homestead descended to the eldest son.
   They penetrated the innermost recesses of the dismal cavern.
   The party reached the northernmost limit of actual discovery.
   The tempting fruit was hanging on the topmost boughs.
4. His opinions were more carefully expressed than those of the other man, and seemed less open to adverse criticism.
   The most superior abilities are of little advantage to a man, unless he is endowed with firm moral principles.
   These specimens are more inferior than the others were.
   The less inferior kinds were exhausted long since.
   The interior should not be neglected for the sake of adorning the exterior.

INFLECTION OF VERBS.

Modes of Inflection. The Modes of Inflection of Verbs are five, called Tense, Number, Person, Diminution and Frequentation.

1st MODE OF INFLECTION.—TENSE.

Tense is a Mode of Inflection used to indicate time.

A Tense is a set of verbal forms indicating the same time.

Regular Tenses are those formed without auxiliaries.

Periphrastic Tenses are those formed by means of Auxiliary Verbs.

REGULAR TENSES.

Present Forms are those indicating present time.

The Present Tense of a verb is the aggregate of its present forms.

The Stem of a Tense is the first or principal form of it.

The Stem of the Present Tense is the General Stem of the Verb.

Past Forms are those indicating past time.

The Past Tense of a verb is the aggregate of its past forms.

The Stem of the Past Tense is formed regularly by adding *ed* to the Present Stem, and making the changes required by the Rules for Spelling. (Rules 6, 8, 10, 11, and 12).

PERIPHRASTIC TENSES.

The Auxiliaries used are the present forms *do*, *shall*, *will*, *have*, *may*, *can*, *must*,—and the past forms *did*, *had*, *might*, *could*, *would*, and *should*.

The Periphrastic Present Stem is formed by placing *do* before the General Stem.

The Periphrastic Past Stem is formed by placing *did* before the General Stem.

The Other Tenses are all periphrastic.

Future Forms are those indicating future time.

The Future Tense of a Verb is the aggregate of its future forms.

The Future Stem is formed by placing *shall* or *will* before the general Stem.

Indefinite Forms are those indicating indefinite time.

The Indefinite Tense of a verb is the aggregate of its indefinite forms.

The Indefinite Stem is formed by placing *may*, *can*,

must, *might*, *could*, *would*, or *should*, before the General Stem.

PARTICIPLES.

The Present Participle is always formed by adding *ing* to the General Stem, and making the changes required by the Rules for Spelling. (See Rules 8 and 9.)

The Past Participle in Regular Verbs is like the Stem of the Past Tense; in Irregular Verbs the form is various, and must be learned from the Table.

The Compound Participle is formed by placing the word *having* before the Past Participle. (See Note 19.)

COMPOUND TENSES.

The Compound Tenses are those whose stems are formed by placing Auxiliaries before the Past Participle.

The Simple Tenses are those whose stems are not so formed.

Compound Present Forms are those used in reference to some period of time partially expired, as the present day, week, &c.

The Compound Present Tense of a verb is the aggregate of its Compound Present Forms.

The Compound Present Stem is formed by placing the word *have* before the Past Participle.

Compound Past Forms are those used in reference to a past time preceding some other past time mentioned.

The Compound Past Tense of a Verb is the aggregate of its Compound Past Forms.

The Compound Past Stem is formed by placing the word *had* before the Past Participle.

Compound Future Forms are those used in reference to a future time preceding some other future time mentioned.

The Compound Future Tense of a Verb is the aggregate of its Compound Future Forms.

The Compound Future Stem is formed by placing *shall have*, or *will have*, before the Past Participle.

Compound Indefinite Forms are Compound Forms used in reference to indefinite time.

The Compound Indefinite Tense of a verb is the aggregate of its Compound Indefinite Forms.

The Compound Indefinite Stem is formed by placing *may have, can have,* &c., before the Past Participle.

EXAMPLES.

They wait. He waited. I do wait. You did wait. James will wait. We must wait. They have waited to-day. She had waited long before they came. You will have waited an hour before he will arrive. They may have waited long already. They may have waited long before he came. They may have waited long before he will arrive.

2nd MODE OF INFLECTION.—NUMBER.

Number is a Mode of Inflection used to show the Number of the Subject of the Verb.

A Singular Form of a Verb is one made to be used with a singular subject.

The Singular Number of a Tense is the aggregate of its singular forms.

A Plural Form is one made to be used with a plural subject.

The Plural Number of a Tense is the aggregate of its plural forms.

Plural Forms in use. No plural forms are used in any Tense,—the Tense Stem, which is neither singular nor plural, being always used instead.

Singular Forms in use. Two singular forms are used in the Present Tense, two in the Compound Present, and one in each of the other tenses.

3d MODE OF INFLECTION.—PERSON.

Person is a Mode of Inflection used to show the Person of the Subject of the Verb.

A Form of the 1st Person is one used *only* with a Subject of the 1st Person.

A Form of the 2nd Person is one used *only* with a Subject of the 2nd Person.

A Form of the 3d Person is one used *only* with a Subject of the 3d Person.

Forms of the 1st Person used. No Form of the 1st Person is used,—the Tense Stem being always used instead.

Forms of the 2nd Person used. One Singular Form of the 2nd Person is used in each Tense. (See Note 13.)

Forms of the 3d Person used. One Singular Form of the 3d Person is used in the Present Tense, and one in the Compound Present Tense; in each of the other Tenses the Stem is used instead of such a form.

Formation of the 2nd Person. The 2nd Person of the Singular Number is formed in the Regular Tenses, by adding *est* to the Tense Stem, and making the changes required by the Rules for Spelling. (Rules 6, 8, 10, 11, and 12.) (See Note 13.) In the Periphrastic Tenses the termination *est* is added to the Auxiliary; and that is then contracted according to its own peculiarity.

Formation of the 3d Person. The 3d Person of the Singular Number is formed in the Regular Present Tense, by adding *es* or *eth* to the Tense Stem, and then contracting according to the Rules for Spelling. In the Periphrastic Present, and in the Compound Present, the termination is added to the Auxiliary; and that is then contracted.

The Terminations *eth* and *es* are substantially the same, the second being derived from the first by a slight change.

INFINITIVE FORMS.

Infinitives are forms used for abbreviating sentences.

The Simple Infinitive is formed by placing "*to*" before the General Stem.

The Compound Infinitive is formed by placing "*to have*" before the Past Participle.

PRINCIPAL PARTS.

The Principal Parts of a Verb are the Present Stem, the Past Stem, and the Past Participle.

Reason for the Name. These parts are called Principal, because all the other parts of the Verb are formed from them.

STRONG AND WEAK VERBS.

Strong Verbs are those which form their Past Stem without any addition to the Present Stem, as "write", "wrote"; &c.

Weak Verbs are those requiring some addition to the Present Stem to form the Past Stem, as "flee", "fled"; "keep", "kept"; "call", "called"; &c.

DECLENSION OF THE REGULAR VERB MOVE.

Principal Parts.

Present, Move.	Past, Moved.	Past Participle, Moved.

Participles.
Present, Moving
Past, Moved
Compound, Having moved

Infinitives.
Simple, To move
Compound, To have moved

Simple Tenses.

Compound Tenses.

Present Tense.

Stem, Move

Singular.		*Plural.*
1st Per.	———	1st Per. ———
2nd Per.	Movest	2nd Per. ———
3d Per.	Moves -eth	3d Per. ———

Stem, Have moved

Singular.		*Plural.*
1st Per.	———	1st Per. ———
2nd Per.	Hast moved	2nd Per. ———
3d Per.	Has moved	3d Per. ———

Past Tense.

Stem, Moved

Singular.		*Plural.*
1st Per.	———	1st Per. ———
2nd Per.	Movedst	2nd Per. ———
3d Per.	———	3d Per. ———

Stem, Had moved

Singular.		*Plural.*
1st Per.	———	1st Per. ———
2nd Per.	Hadst moved.	2nd Per. ———
3d Per.	———	3d Per. ———

Future Tense.

Stem, Shall Move

Singular.		*Plural.*
1st Per.	———	1st Per. ———
2nd Per.	Shalt move	2nd Per. ———
3d Per.	———	3d Per. ———

Shall have moved

Singular.		*Plural.*
1st Per.	———	1st Per. ———
2nd Per.	Shalt have moved	2nd Per. ———
3d Per.	———	3d Per. ———

Indefinite Tense.

Stem, May move

Singular.		*Plural.*
1st Per.	———	1st Per. ———
2nd Per.	Mayest move	2nd Per. ———
3d Per.	———	3d Per. ———

Stem, May have moved

Singular.		*Plural.*
1st Per.	———	1st Per. ———
2nd Per.	Mayest have moved	2nd Per. ———
3d Per.	———	3d Per. ———

CONJUGATION.

Conjugation is the joining (yoking together) of the forms of the Verb and the Pronouns they ought to accompany.

CONJUGATION OF THE VERB MOVE.

Present Tense.
Stem.

I, We, Ye, You, or They } move

Singular.

2nd Per. Thou movest
3d Per. He, She, or It moves, or moveth

Compound Present Tense.
Stem.

I, We, Ye, You, or They } have moved

Singular.

2nd Per. Thou hast moved
3d Per. He, She, or It has or hath moved

Past Tense.
Stem.

I, He, She, It, We, Ye, You, or They } moved

Singular.

2nd Per. Thou movedst

Compound Past Tense.
Stem.

I, He, She, It, We, Ye, You, or They } had moved

Singular.

2nd Per. Thou hadst moved

Future Tense.
Stem.

I, He, She, It, We, Ye, You, or They } shall move

Singular.

2nd Per. Thou shalt move

Compound Future Tense.
Stem.

I, He, She, It, We, Ye, You, or They } shall have moved

Singular.

2nd Per. Thou shalt have moved

Indefinite Tense.
Stem.

I, He, She, It, We, Ye, You, or They } may move

Singular.

2nd Per. Thou mayest move

Compound Indefinite Tense.
Stem.

I, He, She, It, We, Ye, You, or They } may have moved

Singular.

2nd Per. Thou mayest have moved

SUMMARY OF THE CONJUGATION.

1. The Stem of each Tense, except the Present and Comp. Present, is used with any Nominative Case of the Pronoun, except Thou.

2. The Second Person of the Singular Number of each Tense is used with Thou.

3. In the Pres. and Comp. Present Tenses, the Third Person of the Singular Number is used with He, She, or It.

4. The 3d Person of the Sing. Num. is also used with a Singular Noun, or with a Relative or Indefinite Pronoun representing a Singular Noun.

5. The Stem of each Tense, except the Present and Comp. Present, is used as the 3d Per. of the Sing. Number is used in those two Tenses.

6. In every Tense, the Stem is used with a Plural Noun, or with any Pronoun representing a Plural Noun.

DECLENSION OF THE IRREGULAR VERB WRITE.

Principal Parts.

Pres., Write | Past, Wrote | P. Part., Written

Participles.	*Infinitives.*
Pres. Writing Past, Written Comp., Having written	Simple, To Write Comp. To have written
Simple Tenses.	***Compound Tenses.***
Present Tense. — Stem, Write Sing. 2nd Per. Writest Sing. 3d Per. Writes -eth	Stem, Have written Sing. 2nd Per. Hast written Sing. 3d Per. Has (or hath) written
Past Tense. — Stem, Wrote Sing. 2nd Per. Wrotest	Stem, Had written Sing. 2nd Per. Hadst written
Future Tense. — Stem, Shall write Sing. 2nd Per. Shalt write	Stem, Shall have written Sing. 2d Per. Shalt have written
Indefinite Tense. — Stem, May write Sing. 2nd Per. Mayest write	Stem, May have written Sing. 2nd Per. Mayest have written

PERIPHRASTIC PRESENT AND PAST TENSES.

Present Tense.	*Past Tense.*
Stem, Do write Sing. 2nd Per. Dost write Sing. 3d Per. Does (or doth) write	Stem, Did write Sing. 2nd Per. Didst write

Use of the Periphrastic Present and Past Tenses. These Periphrastic Tenses are more forcible than the regular Tenses, and, hence, are used for emphasis, and sometimes for variety.

SHALL AND WILL.

The Auxiliaries Shall and Will both form a Future Tense; but they must not be used indiscriminately.

Use. They sometimes merely indicate future time; and they sometimes *also* indicate authority or determination in the speaker.

INDICATIVE AND POTENTIAL FUTURE.

The Indicative Future is the Future Tense merely indicating futurity.

The Potential Future is the Future Tense indicating futurity and authority.

The Indicative Future is formed by using "Shall" with a Subject of the First Person, or "Will" with a Subject of the Second or Third Person.

The Potential Future is formed by using "Shall" with a Subject of the Second or Third Person, or "Will" with a Subject of the First Person.

PARADIGM.

Indicative Future.		*Potential Future.*	
I shall write	We shall write	I will write	We will write
Thou wilt write	Ye will write	Thou shalt write	Ye shall write
He will write	They will write	He shall write	They shall write

INFLECTION OF THE COPULA.

Contrast of Copula and Verb. The Copula is like a Verb, except that it has a 1st Person Singular, and a duplicate 2nd Per. Sing. in the Present Tense,—has Plural Forms in the Present and Past Tenses,—has a Hypothetical Tense,—and has no Periphrastic Present or Past Tense.

The Hypothetical Tense is a remnant of a former Mode of Inflection of the Copula and of Verbs, called Mood, —of which there are now but few traces in the language.

Former Inflection of Verbs. Verbs formerly had a 1st Person Singular in the Present and Compound Pres. Tenses,—and Plural Forms in all the Tenses.

DECLENSION OF THE COPULA.

Principal Parts.

Pres., Be and Am — Past, Was — P. Part., Been

Participles.	*Infinitives.*
Present, Being Past, Been Comp. Having been	Simple, To be Comp. To have been

	Simple Tenses.		*Compound Tenses.*
Present Tense.	Stem, Be *Sing.* 1st Per. Am; 2nd Per. Art, or Beest; 3d Per. Is	*Plural.* Are	Stem, Have been Sing. 2nd Per. Hast been; 3d Per. Has been
Past Tense.	*Sing.* Stem, Was; 2nd Per. Wast	*Plural.* Were	Stem, Had been Sing. 2nd Per. Hadst been
Future Tense.	Stem, Shall be Sing. 2nd Per. Shalt be		Stem, Shall have been Sing. 2nd Per. Shalt have been
Indefinite Tense.	Stem, May be Sing. 2nd Per. Mayest be		Stem, May have been Sing 2nd Per. Mayest have been
Hypothetical Tense	Stem, Were Sing. 2nd Per. Wert		The Compound Past Tense is used also as a Compound Hypothetical Tense.

EXERCISES.

1. Believe, Believed, Believing, Having believed, Believest, Believeth, Believes, Believedst, Shall believe, Shalt believe, Will believe, Wilt believe, May believe, Mayest believe, Can believe, Canst believe, Must believe, Might believe, Mightest believe, Could believe, Couldst believe, Would believe, Wouldst believe, Should believe, Shouldst believe, To believe, To have believed, Have believed, Hadst believed, Has believed.

2. Had believed, Hadst believed, Shall have believed, Shalt have believed, May have believed, Mayest have believed, Can have believed, Canst have believed, Must have believed, Might have believed, Mightst have believed, Could have believed, Couldst have believed, Would have believed, Wouldst have believed, Should have believed, Shouldst have believed, Do believe, Dost believe, Does believe, Didst believe.

3. Be, Am, Was, Wast, Been, Being, Having been, Art, Is, Are, Were, Shall be, Shalt be, Wilt be, Mayest be, Couldst be, Hast been, Has been, Hadst been, Shalt have been, Must have been, Wert, Have been, Could have been, Couldst have been, Would have been, Should have been, Shouldst have been.

IRREGULAR VERBS.

DIVISION 1st.—HAVING NO REGULAR FORMS.

SECTION 1st.—PAST TENSE AND PAST PARTICIPLE ALIKE.

Class 1st.—No Change in the Present Stem to form the other Principal Parts.

Present Tense (Stem).	*Past Tense (Stem).*	*Past Participle.*
Burst	burst	burst
Cast	cast	cast
Cost	cost	cost
Cut	cut	cut
Hit	hit	hit
Hurt	hurt	hurt
Let	let	let
Put	put	put
Rid	rid	rid
Set	set	set
Shed	shed	shed
Shred	shred	shred
Shut	shut	shut
Spit	spit	spit
Split	split	split
Spread	spread	spread
Thrust	thrust	thrust
Wet	wet	wet

Class 2nd.—A Change in the Vowel of the Present Stem.

Present Tense.	*Past Tense.*	*Past Participle.*
Abide	abode	abode
Bind	bound	bound
Bleed	bled	bled
Breed	bred	bred
Cling	clung	clung
Drink	drank	drank
Feed	fed	fed
Fight	fought	fought
Find	found	found
Fling	flung	flung
Grind	ground	ground
Hold	held	held
Lead	led	led
Meet	met	met
Read	read	read
Sit	sat	sat
Shoot	shot	shot
Sling	slung	slung
Slink	slunk	slunk
Speed	sped	sped
Spin	spun	spun
Stick	stuck	stuck
Sting	stung	stung
String	strung	strung
Swing	swung	swung
Win	won	won
Wind	wound	wound
Wring	wrung	wrung

Class 3d.—Change in the Final Consonant of the Present Stem.

Have	had	had
Lend	lent	lent
Make	made	made
Rend	rent	rent
Send	sent	sent
Spend	spent	spent
Wis	wist	wist

Class 4th.—Change in both Vowel and Consonant of the Present Stem.

Beseech	besought	besought
Bring	brought	brought

Buy	bought	bought
Creep	crept	crept
Feel	felt	felt
Flee	fled	fled
Hear	heard	heard
Keep	kept	kept
Leave	left	left
Lose	lost	lost
Mean	meant	meant
Seek	sought	sought
Sell	sold	sold
Shoe	shod	shod
Sleep	slept	slept
Stand	stood	stood
Sweep	swept	swept
Teach	taught	taught
Tell	told	told
Think	thought	thought
Weep	wept	wept

SECTION 2nd.—PAST TENSE AND PAST PARTICIPLE DIFFERENT.

Class 5th.—Present Tense and Past Participle Alike.

Come	came	come
Run	ran	run

Class 6th.—Principal Parts all Different.

Blow	blew	blown
Break	broke	broken
Choose	chose	chosen
Do	did	done
Draw	drew	drawn
Drive	drove	driven
Eat	ate	eaten
Fall	fell	fallen
Fly	flew	flown
Forsake	forsook	forsaken
Freeze	froze	frozen
Give	gave	given
Go	went	gone
Grow	grew	growr
Know	knew	known
Lie (to recline)	lay	lain
Rise	rose	risen

See	saw	seen
Shake	shook	shaken
Slay	slew	slain
Steal	stole	stolen
Stride	strode	stridden
Strive	strove	striven
Swear	swore	sworn
Take	took	taken
Tear	tore	torn
Throw	threw	thrown
Wear	wore	worn
Write	wrote	written

Class 7th.—Duplicate Forms in Past Tense.

Begin	began or begun	begun
Ring	rang or rung	rung
Shrink	shrank or shrunk	shrunk
Sing	sang or sung	sung
Spring	sprang or sprung	sprung
Swim	swam or swum	swum

Class 8th.—Duplicate Forms in Past Participle.

Bear	bore	borne or born
Beat	beat	beat or beaten
Bite	bit	bit or bitten
Chide	chid	chid or chidden
Get	got	got or gotten
Hide	hid	hid or hidden
Ride	rode	rode or ridden
Slide	slid	slid or slidden
Smite	smote	smit or smitten
Speak	spoke	spoke or spoken
Strike	struck	struck or stricken
Tread	trod	trod or trodden
Weave	wove	wove or woven

Class 9th.—Duplicates in both Past Tense and Past Participle

Bid	bid or bade	bid or bidden
Cleave (to split)	clove or cleft	cleft or cloven
Sink	sank or sunk	sunk or sunken

(This Division includes about 130 simple verbs.)

DIVISION 2nd.—HAVING REGULAR FORMS.

SECTION 1st.—PAST TENSE AND PAST PARTICIPLE ALIKE.

Class 1st, R.—Same as Class 1st in Division 1st, except the Regular Forms.

Present Tense.	*Past Tense.*	*Past Participle.*
Bet	bet	bet
Knit	knit	knit
Quit	quit	quit
Slit	slit	slit
Sweat	sweat	sweat
Whet	whet	whet

Class 2nd, R.—Same as Class 2nd, Div. 1st, except the Regular Forms.

Awake	awoke	awoke
Dig	dug	dug
Dive	dove	dove
Hang	hung	hung
Heave	hove	hove
Light	lit	lit
Shine	shone	shone
Stave	stove	stove

Class 3d, R.—Same as Class 3d, Div. 1st, except the Regular Forms.

Bend	bent	bent
Blend	blent	blent
Build	built	built
Burn	burnt	burnt
Dwell	dwelt	dwelt
Gild	gilt	gilt
Gird	girt	girt
Lay	laid	laid
Learn	learnt	learnt
Pay	paid	paid
Pen (to inclose)	pent	pent
Say	said	said
Spell	spelt	spelt
Spill	spilt	spilt
Spoil	spoilt	spoilt

Class 4th. R.—Same as Class 4th, Div. 1st, except the Regular Forms.

Bereave	bereft	bereft
Catch	caught	caught

Clothe	clad	clad
Deal	dealt	dealt
Dream	dreamt	dreamt
Kneel	knelt	knelt

Class 6th, R.—Same as Class 6th, Div. 1st, except the Regular Forms.

Seethe	sod	sodden
Thrive	throve	thriven

SECTION 2nd.—PAST TENSE AND PAST PARTICIPLE DIFFERENT

Class 10th, R.—Irregular Past Tense Wanting.

Freight	———	fraught
Grave	———	graven
Hew	———	hewn
Lade (to load)	———	laden
Mow	———	mown
Rive	———	riven
Saw	———	sawn
Shape	———	shapen
Shave	———	shaven
Shear	———	shorn
Show	———	shown
Sow	———	sown
Strow	———	strown
Swell	———	swollen
Work	———	wrought

Class 11th, R.—Irregular Past Participle Wanting.

Crow	crew	———
Dare (to venture)	durst	———

(This Division embraces about 54 simple verbs.)

Compounds (such as *overtake*, &c.) are inflected in the same manner as the simple verbs of which they are formed, except *Welcome* and *Behave*, which are regular.

DEFECTIVE VERBS.

Present Tense.	*Past Tense.*	*Past Participle.*
Shall	Should	———
Will	Would	———
May	Might	———
Can	Could	———
———	Must	———
———	Ought	———

——	Quoth	——
Wit Wot	——	——

Will and Can as Principal Verbs are regular.

Shall and Will, as auxiliaries, have a future signification.

May and Can are indefinite, referring either to present or future time.

Wit is used only in the Infinitive form *To wit.*

Wot is nearly obsolete.

The Past Tenses of the Defective Verbs, except *Quoth,* are indefinite, referring to past, present, or future time.

Quoth has a past signification, and is singular.

EXERCISES.

1. He has set a stake at the corner of the lot. They took the measure of the building. We shall go to-morrow. He went to-day. She sat by the window. We will maintain our rights. He shall not escape from justice. They shall obey the laws. I will not consent. Thou shalt not steal. Thou wilt never return. He will retire. We do you to wit of the grace of God. I see, quoth he, a wondrous sign. We wot not what is become of him.

2. They wist not that it was he. The wind bloweth where it listeth. Thou canst not live in such a place. The ship was laden with lumber. I have not seen him. These rocks have lain in their present position many years; and they may lie there many years longer. They are all gone from the mountain home. They have gone to the city. He laid the book upon the table. They began to seek for some secure place of refuge.

*4th MODE OF INFLECTION.—DIMINUTION.

Diminution is a Mode of Inflection used to distinguish grades of action.

Diminutive Forms are those indicating small or slight actions.

Formation of Diminutives. Diminutives are formed in three ways:

1. By changing the stem, as "click" from "clack"; "nip" from "nab"; &c.

2. By adding the termination *le,* as "crackle" from "crack"; &c.

3. By both methods combined, as "dribble" from "drop", "shuffle" from "shove"; &c.

Apparent Diminutives are Diminutives of Nouns, used as Verbs, as "ruffle" from "ruff"; "sparkle" from "spark"; &c.

Occasional Use. Diminutives are sometimes used as Frequentatives.

Limit. This Mode of Inflection is used in a few verbs only.

EXAMPLES OF DIMINUTIVES.

1. Dab, dib; dap, dip; grab, grip; sup, sip; chop, chip; &c.

2. Crack, crackle; crink, crinkle; crunk, crunkle; crimp, crimple; crumb, crumble; ding, dingle; *dark*, darkle; drag, draggle; freck, freckle; fizz, fizzle; frizz, frizzle; gab, gabble; grunt, gruntle; hand, handle; hack, hackle; hag, haggle; hurt, hurtle; jog, joggle; nib, nibble; nest, nestle; raff, raffle; stick, stickle; snuff, snuffle; sniff, sniffle; start, startle; snug, snuggle; siss, sizzle; tick, tickle; ting, tingle; tink, tinkle; tramp, trample; tip, tipple; wag, waggle; wrest, wrestle; &c.

3. Bat, battle; choke, chuckle; cake (ob.), cackle; chink, jingle; dwine (ob.), dwindle; daze, dazzle; grab, grapple; hawk, higgle; prate, prattle; pose, puzzle; pad, paddle, peddle; sprinke, sprinkle; shoot, shuttle; throat, throttle; turn, trundle; wring, wrinkle; wring, wrangle; *Fr. tomber*, tumble; *Lat. scribo*, scribble; *Ger. schwinden*, swindle; *An. Sax. smugan*, smuggle; *Sw. strug*, struggle; *Du. schampen*, scamble; &c., &c.

*5th MODE OF INFLECTION.—FREQUENTATION.

Frequentation is a Mode of Inflection used to distinguish frequency of action.

Frequentative Forms are those indicating repeated actions.

Formation of Frequentatives. Frequentatives are formed in two ways:

1. By inserting *it*, as "nictitate" from "nictate"; &c.

2. By adding *ter*, *mer*, or *per*, with or without a change of the stem, as "twitter" from "twit"; "whimper" from "whine"; "shimmer" from "shine"; "glimmer" from gleam"; &c.

Limit. This Mode of Inflection is used only in a few verbs.

EXAMPLES OF FREQUENTATIVES.

1. Agitate, calcitrate, cogitate, dictate, (dubitate), hesitate, palpitate, *racket*, *visit*, inhabit, prohibit, crepitate, (flagitate), &c.

2. Batter, banter, bluster, clatter, clutter, cluster, canter, chatter, flatter, flitter, flutter, fluster, flicker, flounder, falter, fritter, filter, glister, glitter, litter, molder, mutter, pester, palter, plaster, potter, saunter, scatter, swelter, sputter, spatter, slaughter, shudder, splutter, smolder, stagger, smatter, roister, tatter, titter, totter, utter, wander, welter.

3. Scamper, simper, tamper, temper, whisper, slumber, clamber, stammer, simmer, (Slaver, shiver, quaver, quiver, waver.)

†VOICE AND MOOD. (See Note 25.)

Voice and Mood are Modes of Inflection of the Verb used in some Languages, but not in English.

Ancient and Foreign use. The Mode of Inflection called Mood once existed in English; but it is now lost. The Mode of Inflection called Voice *never* belonged to the English Language, and is found in but few other modern languages. It occurs in the Icelandic, Swedish, and Danish Languages; but not in the French, German, Spanish, or Italian.

Voice is a Mode of Inflection used to show the relation of the *Subject of Discourse* to the action expressed by the verb.

An Active Form is one which represents the Subject of Discourse as acting, as in Lat. *Moneo.* (I advise.)

The Active Voice of a Verb is the aggregate of its Active Forms.

A Passive Form is one which represents the Subject of Discourse as acted upon, as *Moneor.* (I am advised.)

The Passive Voice of a Verb is the aggregate of its Passive Forms.

Mood is a Mode of Inflection used to vary the manner of the assertion, as *Moneo* (I advise), *Moneam* (I may advise).

An Indicative Form is one used to make an assertion absolute.

The Indicative Mood of a Verb is the aggregate of its Indicative Forms.

A Subjunctive Form is one used to make an assertion conditional.

The Subjunctive Mood of a Verb is the aggregate of its Subjunctive Forms.

Greek. In the Greek Language, besides the Active and Passive, the verb has a Middle Voice; and Verbs, Nouns, Pronouns, and Adjectives have, besides the Singular and Plural, a Dual Number.

Other Languages. In some other Languages the Verb has several other modes of Inflection, as Gender, Rank, &c. (See Note 14.)

PART OF THE DECLENSION OF THE LATIN VERB MONEO. (ADVISE.)

INDICATIVE MOOD.

Present Tense.

Active Voice.		*Passive Voice.*	
Sing.	*Plu.*	*Sing.*	*Plu.*
1st Per. Moneo	Monemus	1st Per. Moneor	Monemur
2nd " Mones	Monetis	2nd " Moneris	Monemini
3d " Monet	Monent	3d " Monetur	Monentur

Imperfect Tense.

Sing.	*Plu.*	*Sing.*	*Plu.*
1st Per. Monebam	Monebamus	1st Per. Monebar	Monebamur
2nd " Monebas	Monebatis	2nd " Monebaris	Monebamini
3d " Monebat	Monebant	3d " Monebatur	Monebantur

SUBJUNCTIVE MOOD.

Present Tense.

Sing.	*Plu.*	*Sing.*	*Plu.*
1st Per. Moneam	Moneamus	1st Per. Monear	Moneamur
2nd " Moneas	Moneatis	2nd " Monearis	Moneamini
3d " Moneat	Moneant	3d " Moneatur	Moneantur

Imperfect Tense.

Sing.	*Plu.*	*Sing.*	*Plu.*
1st Per. Monerem	Moneremus	1st Per. Monerer	Moneremur
2nd " Moneres	Moneretis	2nd " Monereris	Moneremini
3d " Moneret	Monerent	3d " Moneretur	Monerentur

PART OF THE DECLENSION OF THE ANGLO-SAXON VERB NIMAN, (TO TAKE).

Indicative Mood, Present Tense.		*Subjunctive Mood, Present Tense.*	
Sing.	*Plu.*	*Sing.*	*Plu.*
1st Per. Nime			
2nd " Nimest	Nimath	Nime	Nimen
3d " Nimeth			

INFLECTION OF ADVERBS.

Adverbs of Manner have one Inflection, called Comparison.

Other Adverbs have no Inflection. (See Note 15.)

The Comparison of Adverbs is like that of Adjectives.

DECLENSION OF THE ADVERB GAYLY.

Ordinary Comp.	*Ascend. Periph. Comp.*	*Descend. Periphc. Comp.*
Pos. Gayly	Pos. Gayly	Pos. Gayly
Com. Gaylier	Com. More Gayly	Com. Less Gayly
Sup. Gayliest	Sup. Most Gayly	Sup. Least Gayly

IRREGULAR COMPARISON.

Positive.	*Comparative.*	*Superlative.*
Well	better	best
Badly	worse	worst
Far	farther	farthest
Little	less	least
Much	more	most

EXERCISES.

He should write more carefully and more truthfully.
He suffered worse than his enemy; and he suffered justly.
Luther said that to have prayed well was to have studied well.
John left home sooner than his cousin came.
She conversed freely, and sang sweetly, and played delightfully.
Just when the mice were sporting gayliest, the cat appeared.
One might easily go farther and fare worse.
He said little and cared less about the result.
They had a much nobler object and a more persistent zeal.

* GENERAL INFLECTION, OR REDUPLICATION.

Reduplication is the most general kind of Inflection, and is common to all classes of words except Copulas, Prepositions and Conjunctions.

Method. Reduplication consists in the repetition of a part or the whole of a word, usually with some slight change, as "tee-total", from "total"; "click-clack", from "clack"; "whim-wham", from "wham"; &c.

Use. Reduplication is used chiefly in the colloquial style, and mostly for emphasis.

Importance. In some languages Reduplication is a more

important Inflection than it is in English. In the Greek there is a regular Reduplication of the Verbal Stem in some Tenses. It is also common in Latin, Hebrew, German and other languages.

EXAMPLES.

Nouns. Mama, papa, ding-dong, sing-song, dingle-dangle, flim flam, knick-knack, slip-slop, pick-nick, snip-snap, hurdy-gurdy, gew-gaw, &c.

Pronouns. Me-me my-my, you-you, *Lat. sese, quis-quis*, &c.

Adjectives. Namby-pamby, harum-scarum, wishy-washy, ziz-zag, &c.

Verbs. See-saw, dilly-dally, ziz-zag, wig-wag, &c.

Adverbs. Hurry-skurry, helter-skelter, pit-a-pat, so-so, pell-mell, &c.

Interjections. Pooh-pooh, bow-wow, fol-de-rol, pshaw-pshaw, &c.

† REMAINS OF FORMER INFLECTIONS.

Nominatives. It, that, what, and which, were formerly Nominative Cases.

Genitives. Hence, thence, whence, once, whiles, else, needs, rights, and unawares, were formerly Genitive Cases. (See Latin Grammar.)

Datives. Me, him, them, whom, whilom, and seldom, were Dative Cases.

Accusatives. Than or then, when, and whilon (Obs.), were Accusative, or Objective, Cases.

Ablatives. Here, there, where, and whilere (Obs.), were Ablative, or Locative, Cases.

Adlatives. Hither, thither, and whither, were Adlative Cases.

Instrumental. How, why, thus, and the, were Instrumental Cases.

Relations. The relations of some of these words to each other may be seen from a Paradigm.

Special Paradigm.

Nom. *Hit* (It)—This	That	What	While—time
Gen. Hence—from this	Thence—from that	Whence—from what	Whiles—of while
Dat. Him—for this	Them, Tham } —for that	Whom—for what	Whilom—for while
Acc. *Hine* (obs.)—this	Than, Then } —that	When—what	*Whilon* (obs.)—while
Abl. Here—in this	There—in that	Where—in what	Whilere—in while
Adl. Hither—to this	Thither—to that	Whither—to what	———
Instru. How—with this	Tho, Thus } —with that	Why—with what	———

* CHAPTER III.—COMPOSITION OF WORDS.

Composition is the formation of Compound Words by combining separate words.

The Uses of Composition are to abbreviate language, and to form specific names, as apple-tree, peach-tree, white-oak, &c.

A Binary Compound is one composed of two words.

A Ternary Compound is one composed of three words, &c.

Resemblants are Greek Compounds terminating in *oid*, as *spheroid*, &c.

Modifiers. In a Binary Compound one part is a modifier of the other.

The Accent, in a Binary Compound, falls on the modifier, except in Resemblants, and Proper and Scientific Names.

A Noun modifying another Noun is placed before it.

An Adjective modifying a Noun or Adjective is *usually* placed before it.

French Compounds. In words from the French a modifying Adjective is often placed after the Noun.

A Noun modifying an Adjective or a Participle is placed before it.

A Noun modifying a Verb is placed before it to form a Verb, and after it to form a Noun.

An Adjective modifying a Pronoun is *usually* placed before it.

Double Compounds. Two Compound Words may be combined, forming a Double Compound.

Consolidation. A Phrase or Sentence may be consolidated into a Compound Word.

Distinction. A Word modified by another is not the same thing as a word compounded with another. (A black bird is not the same thing as a black-bird. A crow, a hen, or a turkey, may be a black bird; but neither of them is a

black-bird. Black-cattle are not necessarily black, but may be white or red.)

A Preposition combined with a Noun is placed before it; but combined with a Pronoun or Verb, is placed after it. A Preposition placed before a Verb forms a *derivative*, and not a compound word.

The Possessive Case of a Noun, combined with a following Noun, usually drops the Apostrophe, and sometimes the *s*, of its termination.

The Plural Stem of a Noun is changed to the Singular before entering into Composition, as a cushion for pins=a pincushion.

Transposition and Omission. In combining two Nouns there is usually a transposition of the words, and an omission of the words *of, for, and*, &c., as a shoemaker= a maker of shoes; a pig-pen=a pen for pigs; a steam-boat =a boat propelled by steam; a printing-press=a press for printing; the boy-soldier=the boy and soldier; fourteen= four and ten; &c.

A Participial Noun often drops its termination when combined, as a "wash-tub"=a "tub for washing."

Contraction. The Composition of a word is sometimes obscured by contraction, as in "daisy", from "day's eye"; "shepherd", from "sheep herd"; &c.

Scientific and Proper Names are usually Compounds, as "Lobelia Cardinalis", "John Smith", "Henry Ward Beecher", "Professor Perry", &c.

A Connecting Vowel is one used to connect two parts of a word, as *o*, in "Anglo-Saxon", "serio-comic", &c.

In Greek Compounds the Connecting Vowel is usually *o*.

In Latin Compounds the Connecting Vowel is generally *i*.

EXAMPLES OF COMPOUND WORDS.

1. Bookcase, corncrib, chessboard, sideboard, cheesepress, haystack, pancake, pepperbox, honeycomb, fireplace, lamppost, gateway, window-frame, bedstead, broomcorn, doorstep, steeltrap, bookcover, school house, chairman, penman, goatherd, sheepshears, watchmaker, pen

knife, caseknife, wheelwright, inkstand, broomstick, sheepskin, shoestring, bootsole, cornsheller, hillside, sidehill, locksmith, goldsmith, manservant, servant-man, doorkey, plowman, dairyman, payday, Sunday, Monday, foxhunter, golddigger, seasickness, summerhouse, handful, pailful, bypath.

2. Beanpole, polebean; workhouse, housework; freightship, shipfreight; flowergarden, gardenflower; bookshop, shopbook; chestnuthorse, horsechestnut; horsework, workhorse; &c.

3. Bear's-wort, cat's-foot, goat's-rue, virgin's-bower, lady's-slipper, rat's-bane, king's-evil, John's-wort, Johnstown, Taylorsville, Youngstown, Greenville, Smithfield, Harrisburg, kinsman, kinswoman, houndstongue, bearsgrass, whalebone, buckskin.

4. Johnson, Jackson, Dickson, Dixon, Nixon, Peterson, Samson, Sampson, Simpson, Thompson, Nelson, Wilson, MacGregor, MacWilliams, McDonald, M'Leester, O'Niel, O'Brien, Fitz Hugh, ap Howell, Powell, Prichard.

5. Readingbook, writingdesk, wrappingpaper, knittingneedle, smoothingiron, drippingpan, turninglathe, tuningfork, washbasin, bakepan currycomb, grindstone, turntable, ripsaw, forcepump, blowpipe.

6. Dutchman, Frenchman, Englishman, blacksmith, whitesmith, blackbird, bluebird, redbird, freshman, blackoak, sauerkraut, sweetflag, greencorn, courtmartial, cousingerman, princeregent, heirapparent.

7. Manlike, childlike, seasick, homesick, skyblue, snowwhite, grassgreen, chromeyellow, jetblack, brimfull, brandnew, worldwide, selfsufficient.

8. Winedrinking, seafaring, heavendaring, sabbathbreaking, summerflowering, nightblooming, cottonproducing, woolmanufacturing, fruitbearing, selfdeceiving, motheaten, heavenborn, heartbroken, selfdeceived, friendforsaken, lovelorn, weatherbeaten, shipwrecked.

9. Blue-eyed, blackhaired, squaretoed, threecornered, fourfooted, sixsided, manyangled, halffinished, sourfaced.

10. Longenduring, longsuffering, longconcealed, longforgotten, finedrawn, hardboiled, softboiled, hardfought, finecut, &c.

11. Myself, thyself, herself, ourselves, yourselves, himself, themselves.

12. Aboard, across, athwart, besides, between, indeed, forsooth, herein, hereof, hereby, hereon, herewith, hereunder, therefore, thereover, thereupon, thereagainst, thereof, whereof, whereby, whereat, wherewith, &c.

13. Whoever, whichever, whatever, whoso, whosoever, whosesoever, whatsoever, whichsoever, whenever, whensoever, whencesoever.

14. Boxhaul, backbite, checkmate, cathaul, caseharden, hamstring, handcuff, handsel, hoodwink, logroll.

15. Catchpoll, cutpurse, cutthroat, pickpocket, scapegallows, scare-

crow, spendthrift, telltale, turncoat, catchfly, cutwater, catchward, breakfast, spitfire, pastime, portcrayon, portfolio, portmoney, wardrobe.

16. Illtimed, illfavored, illconcealed, illcontrived, illconstructed, wellplanned, wellmaneuvered, wellmanaged, hardlyfought, oftcontested, finelycut, coarselyground, wellmeaning, ill-looking, illmeaning.

17. Fatherinlaw, motherinlaw, aid-de-camp, chevaux-de-frise, cap-a-pie, avoir-du-pois, leger-de-main, sleight-of-hand, blind-man's-buff, fox-and-geese, Jack-with-a-lantern, Will-with-a-wisp, forget-me-not, four-o-clock, shoulder-of-mutton, good-for-nothing, the unable-to-take-care-of-themselves argument, the I-hope-you-are-not-offended style, the never-to-be-forgotten day, the ever-to-be-remembered event, &c.

18. Cycloid, spheroid, planetoid, asteroid, ellipsoid, varioloid, placoid, ganoid, crinoid, conchoid, conoid, ovoid, cylindroid, rhomboid, paraboloid, prismoid, trapezoid, metalloid, alkaloid, crystalloid, colloid, coracoid, coralloid, ginglymoid.

19. John Bright, Richard Whately, Henry Wilson, James Russell Lowell, Martin Van Buren, Edgar Allan Poe, Clupea harengus, Alosa praestabilis, Cor Scorpionis, Alpha Leonis, Corvus Americanus, Quisculus versicolor, Salva officinalis, Pyrus malus, Equus caballus, Canis familiaris, Gryllus vulgaris, Sodium Nitrate, Potassium Sulphite, &c.

NAMES OF THE SCIENCES.

The Names of the Sciences are mostly Greek compounds ending with *logy*, meaning Science, or with *graphy*, meaning description.

Connection. These endings are usually joined to the first part of the name by the connecting vowel *o*, as in "Geo-graphy", "Ge-o-logy", &c.

Other Endings. Sometimes the endings *nomy*, meaning law, and *metry*, meaning measuring, are used in the same way, as in "Astronomy", "Geometry", &c.

EXERCISES.

1. Geo=earth; Helio=sun; Seleno=moon; Astro=star; Aero=air; Meteoro=thing in the air; Urano=heavens; Oceano=ocean; Cosmo=world; Pyro=fire; Hydro=water; Physio=nature; Hygro=moisture; Eudio=pure air; Aetio=cause; Chrono=time; Choro=place; Climato=climate; Hagio=sacred; Paradoxo=parodox; Phono=sound;

2. Auto=self; Psycho=soul; Hepato=liver; Panto=all; Chryso=gold; Neo=new; Anthropo=man; Ethno=people; Bio=life; Mytho=fable; Lexico=dictionary; Biblio=book; Carto=map; Etymo=

word root; Ideo=idea; Hymno=hymn; Harmono=harmony; Glosso=language or explanation; Eco=house; Pharmaco=medicine; Noso=disease; Chromato=color; Gonio=angle; Trigono=triangle; Helico=spiral;

3. Archaeo=antique; Palaeonto=ancient being; Crystallo=crystal; Phyto=leaf; Carpo=fruit; Embryo=germ; Oö=egg; Zoö=animal; Entomo=Insecto=insect; Helmintho=worm; Herpeto=reptile; Osteo=bone; Syosteo=joint; Concho=shell; Dermato=skin; Neuro=nerve; Odonto=tooth; Phlebo=vein; Mammo=mammal; Ornitho=bird; Ichthyo=fish; Malaco=soft; Necro=dead; Egypto=Egypt; Christo=Christ; Christiano=christian; Minera=mineral; Genea=lineage; Systemato=system; &c.

NAMES OF PHILOSOPHICAL INSTRUMENTS.

The Ending Meter means measure.

EXERCISES.

Anemo=wind; Gaso=gas; Chrono=time; Baro=weight; Hydro=liquid; Hygro=moisture; Thermo=warmth; Micro=small; Gonio=angle; Odo=road; Ozono=ozone; Saccharo=sugar; Galvano=galvanism; Photo=light; Electro=electricity; Eudio=pure air.

MISCELLANEOUS GREEK COMPOUNDS.

The Ending *-graph*, or *-graphy* sometimes signifies writing or drawing, as in "orthography", &c.

EXERCISES.

Ortho=correct; Calli=beautiful; Steno=short; Phono=sound; Photo=light; Typo=type; Xylo=wood; Tele=far; Litho=stone; Helio=sun; Chiro=hand; Auto=self; Zinco=zinc; Panto=all; Odonto=tooth.

The Ending Meter means measure or measurer.

EXERCISES.

Geo=earth; Dia=through; Peri=around; Thermo=warmth; Pyro=heat; Baro=weight; Photo=light; Gonio=angle; Hydro=liquid; Gaso=gas; Hygro=moisture; Electro=electricity; Galvano=galvanism; Micro=small; Odo=way; Oeno=alcohol; Anemo=wind; Aero=air; Psychro=cold; Ozono=ozone; Saccharo=sugar.

The Endings *-cracy* and *-archy*, mean government.

EXERCISES.

Mono=one; Olig=few; An=without; Hept=seven; Demo=people; Theo=God; Aristo=best.

LATIN COMPOUNDS.

The Ending *-ferous* means producing, and is usually joined to the first part of the word by the connecting vowel *i*.

EXERCISES.

Gramini=grass; Carpi=fruit; Lumini=light; Fossili=fossil; Metalli=metal; Auri=gold; Argenti=silver; Cupri=copper; Plumbi =lead; Ferri=iron; Carboni=coal; Olei=oil; Sacchari=sugar; Grani=grain; Conchi=shell; Lanci=lance; Lani=wool.

The Ending *-vorous* means eating, or devouring.

EXERCISES.

Herbi=vegetable; Carni=flesh; Insecti=insect; Gramini=grass; Omni=all; Carpi=fruit; Grani=grain; Phyti=leaf.

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† CHAPTER IV.—DERIVATION.

A Primitive Word is one not formed from another by any other process than Inflection, Euphonic Change, or Orthographic Expedient, as "puts", "blink" (*blic*), "vile", "falls", &c.

A Real Stem is the first, or unaltered, form of a Primitive Word, as "put", "blic", "vil", "fal", &c.

A Root is an original Syllable from which Stems are formed, as *ag*, from which comes *fag*, whence *fac*, and hence *fact*, *face*, &c.

Root-Stem. A Stem is sometimes also a Root, as in "action", in which the Stem is *ag*, and the Root is *ag*.

An Affix is a part of a word (not inflectional or orthographic) placed before or after the Stem.

A Prefix is an Affix placed before the Stem, as *im*, in *impure*.

A Suffix is an Affix placed after the Stem, as *ly*, in the word *purely*.

Derivation is the formation of a word from some other word, either by the use of a Prefix, or by such a change in the Stem or the Termination of the word as changes its Class, as "immoral", from "moral"; "hot", from "heat"; "manly", from "man"; &c. (See Note 27.)

A Derivative Word is one formed from another by Derivation.

The General Stem of a word may sometimes be the same as the real stem, as in "run"; but usually it is different, as in "reduplications",—of which the General Stem is "reduplication"; but the Real Stem is *pli.*

The Theme of a word is the Real Stem increased by some permanent inflectional or educed letter or letters, as in "preëmption",—of which the Stem is *em;* the *p* is educed; the *t* is inflectional (participial); and the Theme is *empt.*

Inflectional Terminations mostly disappear in the process of Derivation; but those of Participles, Diminutives, Augmentatives, and Frequentatives remain. Hence these are sometimes mistaken for Derivative Forms.

Stems and Themes are always monosyllabic, and form the bases of Derivative Words.

Affixes are joined to Stems and Themes according to the Rules for Spelling and the principles of Euphony.

The Approximate Theme of a word is the simplest form of it which is used as an entire English word, and may consist of several syllables, as in the word "instrumentality", of which the Approximate Theme is "instrument."

MODES OF DERIVATION.—2.

1. The Strong Derivation is that which is effected without Affixes.

2. The Weak Derivation is that in which Affixes are used.

1st MODE.—STRONG DERIVATION.

The Methods of the Strong Derivation are six, viz.:

1. A Simple Transfer from one class to another, without any change in the Stem, as the Noun "fire" becomes a Verb in the sentence "They fire the guns"; &c.

2. A Change of Accent, as "compoúnd", "cómpound"; &c.

3. A Vowel Change, as "tale", from "tell"; "shot", from "shoot"; &c.

4. A Change of Vowel and Accent, as "prodúce" "próduce"; "recórd", "récord"; &c.

5. A Consonant Change, as "leaf", "leave", "thief", "thieve"; "use", "use"; &c.

6. A Consonant and Vowel Change, as "live", "life"; "bake", "batch"; &c.

EXERCISES.

1. Iron, ill, shovel, rake, fork, fall, fence, heat, wet, foot, book, pencil, hand, mouth, finger, loose, cover, call.

2. Absent, abstract, accent, affix, augment, colleague, compact, compound, compress, concert, concrete, conduct, confine, conflict, conserve, consort, contract, contrast, converse, convert, desert, descant, digest, essay, extract, ferment, frequent, import, incense, insult, object, perfume, permit, prefix, subject, survey, torment, transfer, protest, transport, compact, august, exile, instinct, supine, contract, convert, perfect, detail, increase, retail.

3. Sell, sale; slit, slat, slot; gripe, grip; beat, bat; bind, band, bond; bite, bit; bleed, blood; cut, coot; deal, dole; draw, dray; feed, food; gold, gild; hang, *hing;* knit, knot; lade, load; lay, law; lead, lode; say, *saw;* sip, sop, soup; shear, share; sing, song; spit, spite, spot, spout; stick, stack, stake, stock; strike, stroke; strow, straw; sweep, swoop; &c.

4 Deser't, désert; premise, prémise; preságe, présage; presént, présent; projéct próject; rebél, rébel; refúse, réfuse.

5. Gird, girt; beak, peak; lose, loose; rise, rise; boll, poll; dig, ditch; house, house; strive, strife; wreath, wreathe; sheath, sheathe; believe, belief; relieve, relief; reprove, reproof; behoove, behoof; knob, knop; &c.

6. Cloth, clothe; breathe, breath; lose, loss; choose, choice; dig, dike, ditch; creep, crab; ball, pill; botch, patch; bump, bomb; sweep, swab; make, match; live, life; &c.

2nd MODE.—WEAK DERIVATION.

The Methods of the Weak Derivation are five, viz.:

1. A Prefix is used, as in "unsound", from "sound".

2. A Suffix is used, as in "soundly", from "sound".

3. A Prefix and Suffix are used, as in "unsoundly", from "sound".

4. Repetition. These Processes are repeated, as in "in-com-press-ibil-ity", from "compressible", from "press".

5. Addition. Each of these changes is added to each of the changes of the Strong Derivation.

EXERCISES.

1. Incomplete, completeness, incompleteness; press, express, expressive, expressiveness, inexpressiveness; hand, handy, unhandy, unhandily; reconfinement; unbinding, disbanded, rebonded; representative, presently; undergirding, ungirted; loser; breathless; cleave, cleft; compose, compost; band, bind, bond, bundle.

CLASSES OF DERIVATIVES.

Words of each Class are derived from those of each class, viz.:

1. Verbs from Nouns, as "thieve", from "thief"; "leave", from "leaf"; &c.

2. Nouns from Verbs, as "life", from "live"; "drift", from "drive"; &c.

3. Adjectives from Nouns, as "wooden", from "wood"; "peaceful", from "peace"; &c.

4. Adjectives from Verbs, as "speakable", from "speak"; "saving", from "save"; &c.

5. Adjectives from Adjectives, as "untrue", from "true"; "impure", from "pure"; &c.

6. Nouns from Adjectives, as "bitters", from "bitter"; "usefulness", from "useful"; &c.

7. Verbs from Adjectives, as "enrich", from "rich"; "belittle", from "little"; &c.

8. Pronouns from Adjectives, as "it", from "*hit*"; "them", from "that"; &c.

9. Adverbs from Adjectives, as "sweetly", from "sweet"; "*soonly*", from "soon"; &c.

10. Adverbs from Pronouns, as "here", from "*hi*" (A. S.); "then", from "that"; &c.

11. Adverbs from Nouns, as "twice" from "two"; "verbatim", from "verbum" (L.); &c.

12. Adverbs from Adverbs, as "untruly", from "truly"; "improperly", from "properly"; &c.

13. Prepositions from Nouns, as "by", from "bye"; "in", from "*inna*" (Goth.); &c.

14. Adverbs from Prepositions, as "in", from "in" (they called him in); &c.

15. Conjunctions from Verbs, as "if", from "give"; "and", from "*andan*" (A. S.); &c.

16. Nouns from Nouns, as "*unkraut*" from "*kraut*" (Ger.); "nothing", from "thing"; &c.

17. Verbs from Verbs, as "return", from "turn"; "withstand", from "stand"; &c.

FOREIGN MATERIALS.

1. Foreign Words. Very many words have been borrowed from the French, Latin, Greek, Hebrew, Dutch, Danish, Spanish, Italian, Welsh, Arabic, German, Portuguese, and Indian Languages.

2. Foreign Stems and Themes. Besides entire words many Stems and Themes have been taken from those Languages; and from them a multitude of Derivatives have been formed,—sometimes a hundred or more from a single stem.

3. Foreign Affixes. Many Affixes as well as Stems are from the Latin, Greek, French, &c.

The Original Stock or foundation of the English Language is the Anglo-Saxon.

The Principal Additions to that have been taken from the French, Latin, and Greek.

AFFIXES.

1. Some Anglo Saxon Prefixes.

A=on, as aboard. Ex. Shore, ground, side, sleep, loft.

Be=by, as because, &c. Often it is intensive or merely euphonic, as in bedim, bespatter. In *become, befall,* and *bechance,* it is the Copula. Ex. Before, besides, between, bedim, befit, behave, bespatter, becloud, bedizzen, betray, bewilder.

En=in, or make, as encase, enrich. Ex. Close, chain, circle, camp, force, grave, feeble, large, trap, tomb, bottle, bark, balm, brace, power, bitter, *bezzle.*

In=in, or make. Ex. Close, gulf, wall, snre, bitter, brown, brne, prison, poverish, sure, fix, bibe, pair.

Fore=before. Ex. Noon, see, tell, sight, head, ordain.

Mis=wrong. Ex. Call, calculate, behave, deed, demeanor.
Out=beyond, or external. Ex. Bid, live, last, run, do, march, number, line, side, ride, wear, landish, post, crop.
Over=over, or too much. Ex. Hang, leap, load, awe, throw.
Un=dis, or not. Ex. Bind, bolt, load, certain, fair, true.
Under=lower. Ex. Officer, clerk, current, bid, mine, take.
With=from, or against. Ex. Draw, hold, stand.

2.—Some Latin Prefixes.

Ab=from. Ex. Duct, solve, dicate, lution, vert, tain.
Ad=to. Ex. Join, here, mit, duce, vert, jacent, scend, spire, scribe, venge, cept, cident, cord, knowledge, quire, firm, finity, flux, gress, glutinate, gravate, literation, leviate, lege, let, nex, nounce nul, numerate, noy, pend, ply, pertain, proach, range, rogate, rosion, rive, sist, similate, sume, sail, tempt, test, tend, tribute.
Amb=about. Ex. Ition, iquity, putate, ient, ustion.
Ante=before. Ex. Cedent, date, chamber, diluvian, penult.
Circum=around. Ex. Navigate, scribe, ference, it, spect, stance.
Cis=on this side. Ex. Atlantic, Alleghan, Alpine, Arctic.
Con=together, or with. Ex. Duct, duce, nect, voke, cur, tain, tract, gress, clude, sider, agulate, adjutor, heir, here, tangent, operate, lect, lide, lapse, gnate, gnition, gnizant, bine, press, mingle, pose, plete, respond, rect, rode, roborate, rugate, relative.
Contra=against. Ex. Dict, vene, vert, distinguish.
Counter=against. Ex. Act, mand, balance, *march*, sign.
De=down, from, or about. Ex. Duce, fend, ject, pose, pend.
Dis (F.)=not, or un. Ex. Honest, respectful, crown, mount.
Dis (L.)=apart. Ex. Pel, sect, tend, tract, pose, tribute, vert, verge, gress, vide, vorce, mension, fuse.
Ex=out. Ex. Clude, cite, tract, tend, cept, ist, tort, ceed, pert, ject, lect, rase, duce, gress, liminate, face, fuse, fect, fluence, fervescence, fort.
Extra=beyond. Ex. Mundane, ordinary, vagant, judicial.
In=in, on, or not. Ex. Case, clude, flux, fuse, spect, ter, cision, hale, sect, luminate, lusion, merse, mure, pede, plant, pose, print, pugn, precate, radiate, ruption, active, glorious, justice, ability, correct, logical, legible, licit, material, mature, partial, prudent, regular, resolute.
Inter=between. Ex. Cede, jacent, vene, line, lude, sect.
Intro=in. Ex. Duce, vert, spection, mission.
Juxta=next. Ex. Position, posit.
Ob=against, on account of, or before. Ex. Trude, struct, ject, viate, stacle, cur, cultation, fend, fer, pose, pugn, press.
Mal=bad. Ex. Practice, formation, treat, aria, administration.

Per=through, or wrong. Ex. Ambulate, forate, fect, vade, lucid, spire, spective, spicuous, ennial, vert.

Multi=many. Ex. Ply, farious, angular, tude, nomial.

Post=after. Ex. Script, meridian, diluvian, mortem.

Pre=before. Ex. Cede, dict, fix, destine, judge, lude, mise.

Preter=beyond. Ex. Natural, ite, human, legal, perfect.

Pro=for, or forward. Ex. Noun, consul, ceed, duce, pel, tract, claim, fit, logue, mote, phet, scribe, spect, vide.

Re=back, again, or against. Ex. Cede, call, form, sume, sist, cant, duce, flect, novate, eem, integrate, iterate.

Retro=backward. Ex. Grade, spect, cede, vert.

S=much, or large. Ex. Melt, plash, nip, lash, pike, pile, creak, mash.

Se=aside. Ex. Cede, cession, duce, clude, lect, ver, parate.

Semi=half. Ex. Circle, circumference, weekly, annual, fluid.

Sine=without. Ex. Cure, cere, ple, gle.

Sub=under. Ex. Scribe, officer, marine, urbs, divide, mit, ject, stance, tract, cumb, ceed, cor, fuse, fer, fix, port, press, ply, plant, pend, tain, spect, ceptible.

Subter=under. Ex. Fuge, fluent, fluous.

Super=over. Ex. Fine, excellent, ior, structure, fluous, sede.

Sur (F.)=over, or upon. Ex. Charge, vive, vey, face, name, plus, tout.

Trans=over, or through. Ex. Port, scend, alpine, parent, fer, late, atlantic, scribe, gress, fuse, lucent, mit, pose, port, plant, dition, montane.

Ultra=beyond. Ex. Montane, ist, ism, marine.

3. Some Greek Prefixes.

A=without. Ex. Cephalous, byss, chromatic, damant, morphous, archy, omaly, onymous, tom, theist.

Amphi=double. Ex. Bious, bia, bian, bole, bolite, brach, logy.

Ana=again, up, or through. Ex. Baptist, chronism, gram, logy, lysis, lytic, thema, tomist, leptic.

Anti=against, or opposite. Ex. Republican, slavery, agonist, pathy, podes.

Apo=from. Ex. Cope, gee, logy, helion, calypse.

Cata=down, against. Ex. Logue, ract, rrh, strophe, holic.

Dia=through, apart, or double. Ex. Meter, gonal, lect, logue.

Dys=bad. Ex. Pepsia, phony, odile, opsy, phoria.

Ec=out, or from. Ex. Centric, lectic, haust, hume, act.

En=in, or upon. Ex. Demic, phasis, caustic, plection.

Epi=upon. Ex. Demic, zoötic, logue, hemeral, thet, tome.

Eu=good. Ex. Logy, phony, angel, phemism, charist.

Hyper=over. Ex. Critical, bole, bola, borean, meter, trophy.
Hypo=under. Ex. Sulphite, nitrous, crisy, tenuse, gean.
Meta=beyond. Ex. Physics, phor, thesis, morphose, plasm.
Para=beside. Ex. Phrase, allel, ody, dox, ble, digm, graph.
Peri=about. Ex. Meter, phrase, phery, helion, gee, style.
Poly=many. Ex. Syllable, petalous, gon, pus, theist, pod, nomial.
Syn=with. Ex. Opsis, od, pathy, logism, lable, metry, stem, bol, phony, tax, ptom, cope, chronism.

4. Numeral Prefixes.—Latin.

Uni, *Unit* } =one. Ex. Lateral, verse, valve, arian, que, son, plicate.
Bis, *Bi* } =twice. Ex. Sextile, lateral, valve, dentate, chromate, axial.
Tris, *Tri* } =thrice. Ex. Syllable, chotomous, angle, foliate, une, ple.
Qadri=four. Ex. Angle, ennial, ate, el, ant, lateral, dentate.
Quinque, *Qintu* } =five. Ex. Dentate, fid, angular, syllable, partite, ple.
Sex, *Sexi* } =six. Ex. Angle, digitism, ennial, fid, syllable, tile, tant.
Septem, *Sept* } =seven. Ex. Partite, ber, angular, ennial, fluous, virate.
Octo=eight. Ex. Decimal, ennial, ber, dentate, petalous.
Novem=nine. Ex. Ennial, ber, ary, ene.
Decem=ten. Ex. Ennial, ber, al, fid, vir, dentate, illion.

5. Numeral Prefixes.—Greek.

Mono=Single. Ex. Tone, gram, lith, cracy, archy, syllable.
Dis, *Di* } =twice or double. Ex. Hedral, graph, lemma, morphism.
Tris, *Tri* } =thrice. Ex. Petaloid, petalous, phthong, pod, spermous.
Tetra=four. Ex. Chord, meter, gon, hedron, logy, merous.
Penta=five. Ex. Gon, chord, capsula, crinite, hedral, teuch.
Hexa=six. Ex. Meter, merous, androus, gon, pod, hedron.
Hepta=seven. Ex. Hedron, gon, archy, teuch, glot, chord, merous.
Octa, *Octo* } =eight. Ex. Gon, Hedron, merous, teuch, spermous, pod.
Ennea=nine. Ex. Gon, hedron, spermous, petalous, androns, hedral.
Deca=ten. Ex. Chord, gon, gram, hedron, logue, meter, phyllous, pod.
Endeca=eleven. Ex. Gon, gynous, phillous.
Dodeca=twelve. Ex. Gon, gynous, hedron, androus, petalous, style.

6. Principal Suffixes.

ble=able, fit, or proper,—as profitable=able or fit to profit. Ex. Suit, eat, drink, use, access, and, contempt.

bleness, *bility* } =the quality of being able, &c. Ex. Reason, pardon, compat, combust, excuse, resist, reprehensi, contempt.

nce, *ncy* } =state, act, or thing. Ex. Prevale, dilige, expecta, relucta, importa, insura, impude, compete, rege, solve.

ant, *ent* } =ing, person, or thing. Ex. Presid, resid, conson, dec, relev, pursu, cogniz, string, redol, confid, indol, vigil, ten.

lent=abounding in. Ex. Corpu, virn, vio, escn, pesti.

lence=quality of abounding in. Ex. Corpu, &c.

ion, *ment* } =act, state, or thing. Ex. Punish, quest, agree, vis, sess, resent, reduct, provis, elect, argu, tor, imple.

ate=having the quality, or to make. Ex. Rose, cune, foli, digit, nomin, separ, design, viti, illustr, ov, immedi, renov.

age=rank, office, state, act, thing, or allowance. Ex. Parson, peer, usage, person, pilgrim, ton, post, vis, sav, salv, mess, pass.

en, *fy*, *fit*, *fic* } =to make, making, or made. Ex. Light, dark, just, magn, test, bene, pro, sopori, beati, cheap, wood, hard, vili, terri.

er, *or*, *eer*, *ier*, *ian*, *cian*, *ean*, *ee*, *ist*, *ite*, *san*, *zan*, *zen*, *ast*, } =person. Ex. Writ, execut, auction, cannon, civil, arithmeti, crustac, consign, bapt, Israel, arti, courte, citi, enthusi, gymn, parti.

ar, *ary*, *ate*, *ive*, *ster*, *ado*, *oso* } (sometimes)=person or thing. Ex. Li, secret, magn, relat, pun, desper, virtu, col.

ac, *ar*, *ary*, *an*, *al*, *ic*, *ine*, *ile*, *ical*, } (generally)=pertaining to, relating to, or like. Ex. Cardi, demoni, regul, exempl, Hercule, fili, histor, atmospher, fel, puer, cler, class, spher.

hood=community, condition, or office. Ex. Brother, man, priest, neighbor.

ile=easily. Ex. Duct, doc, frag, ag, versat, volat.

ice, *ty*, *cy*=quality or office. Ex. Just, vani, luna, frequen, coward, beau, captain, liber, chari, priva.

fice=a making, or doing. Ex. Bene, arti, of, sacri, ori.

acious, *aceous*, *ous* } =partaking of, like, or consisting of. Ex. Sapon, aren, resin, hazard, vitre, vici, melodi, labor.

i=of (Termination of L. Genitive). Ex. Agriculture, horti, auriferous, somni, regicide, fratri.

ive=tending to. Ex. Destruct, affirmat, posit, relat, distinct.

ism=doctrine, state, science, or peculiarity. Ex. Mormon, vulgar, wittic, barbar, American, Anglic, magnet, Galvan.

ize=make or assimilate. Ex. Revolution, christian, galvan, magnet, theor, advert, civil, real.

ics=science, doctrine, or art. Ex. Mechan, phys, gymnast, opt, mathemat, polit, eth, hydrostat, metaphys.

ish=like, pertaining to, or to make. Ex. Publ, burn, tarn, accompl, dimin, rel, embell, Engl, Scott, brut, wolf, winter, establ.

ed or *id*=made or making. Ex. Sol, gel, val, flor, insip, wretch, crook.

less=without or destitute of. Ex. Life, money, power, use.

ly=like, or in a manner. Ex. Brother, friend, world, kind, beast, pure, wise, happi, exceeding, useful.

ful, *ose* } =full, like, or abounding in. Ex. Hope, use, lacrym, siliqu, silicul, joy, comat, verb, joc, bellic.

ness=act, state, or quality. Ex. Calm, white, busi, rash.

ferous=producing. Ex. Lumeni, pest, voc, carp, auri.

ory=containing, tending to, nature of, or place where. Ex. Dormit, laborat, orat, invent, dilat, satisfact, nugat, circulat, excret.

ric, *dom* } =Jurisdiction or possession. Ex. Bishop, king, earl.

ship=Office, state, or district. Ex. Judge, town, friend.

ude=capacity or state. Ex. Quiet, plenit, magnit, gratit.

ward=in a direction. Ex. Heaven, home, wind, back.

ure=act, art, state, or thing. Ex. Impost, forfeit, fail, indent, agricult, manufact, discomfit, feat.

ery, *ry*, *y* } art, practice, place, full of, state, possession, thing. } Ex. Brib, tann, gunn, penn, abilit, honest, propert, batter, laund.

some=in a measure. Ex. Lone, dark, noi, toil, blithe.

th=quality, or act. Ex. Warm, streng, wid, grow, til.

d or *t*=thing. Ex. Produc, fac, frui, sigh, draugh, haf, hil, hef, shaf, pos, twis, mal, plai, deb, join.

m=thing. Ex. Bloo, glea, wor, ste, pal, pris, chas, psal, char, har.

or=quality. Ex. Err, fav, od, trem, tum, splen, vig, rig, val.

and, *end* } =should be. Ex. Multiplic, divide, minu, subtrah, leg, rever, deod.

andum, *endum* } =that which should be. Ex. Memor, add, corrig.

esce=begin. Ex. Conval, deliqu, efferv, acqui, efflor.

ed, *d*=did, made, or supplied with. Ex. Wait, round, ruin, water, horn, beard, red hair, blue eye, col, wil, bal, ari.

DEVELOPMENT.

The Development of a Stem or Theme is the formation of its Derivatives.

EXAMPLE.

Development of the Stem *pel* (*puls*)=drive or strike.

Compel	Expel	Propulsation	Repulsed
Compelled	Expelled	Propulsion	Repulser
Compelling	Expeller	Propulsively	Repulsing
Compeller	Expelling	Pulse	Repulsion
Compellable	Expellable	Pulsate	Repulsive
Compellibly	Expulse	Pulsatile	Repulsiveness
Compellation	Expulsion	Pulsative	Repulsory
Compellatory	Expulsive	Pulsation	Repulseless
Compulsatory	Expulsively	Pulsatory	Repulsively
Compulsative	Impel	Pulsific	Uncompelled
Compulsatively	Impelled	Pulsion	Uncompellable
Compulsatorily	Impellent	Pulsator	Uncompelling
Compulsion	Impeller	Pulseless	Unexpelled
Compulsive	Impelling	Pulselessness	Unexpellable
Compulsively	Impulse	Pulsimeter	Unexpelling
Compulsiveness	Impulsor	Pulsive	Unrepelled
Compulsory	Impulsive	Appulse	Unrepelling
Compulsorily	Impulsively	Appulsion	Unrepellable
Depulse	Impulsiveness	Appulsive	Compellibility
Depulsion	Impulsion	Repel	Compellableness
Depulsory	Interpel	Repelling	Dispellibility
Depulsive	Propel	Repelled	Dispellibleness
Dispel	Propelled	Repellent	Expellableness
Dispelled	Propelling	Repeller	Expellibility
Dispelling	Propeller	Repellency	Impellable
Dispeller	Propellable	Repellence	Impellableness
Dispellible	Propulse	Repellable	Impellibility
Dispulsion	Propulsive	Repulse	Interpellableness

STEMS AND THEMES FOR DEVELOPMENT.

1. Bide, wake, bear, beat, bend, bid, bind, bite, blow, break, bring, build, burn, buy, cast, catch, choose, clothe, come, creep, cut, dare, deal, dig, do, drive, eat, fall, feed, fight, find, fly, freeze, get, gild, gin, give, go, hang, have, hear, hit, hold, hurt, keep, knit, know, knead, lead, let, lose, make, mean, mow, pay, quit, read, rend, rid, ride, rise, run, saw, say, see, sell, send, set, sit, shape, shave, shear, shine, shoe, shoot, shut, sing, sling, smite, speak, spell, spin, spring, stand, stick, strike, strive, sweep, swell, take, teach, tell, think, thrive, weave, work, write.

2. Bode, curse, chase, clean, cleanse, clear, clip, chop, chain, dim, dip, drill, drain, dwell, *dwine*, dull, earn, free, fare, fell, fend, fill, fix, filch, fray, gain, gauge, gore, graze, gaze, glaze, glare, heal, heave, hop, hope, haul, hum, hack, hew, howl, jar, jolt, kill, kick, lave, lease,

live, love, lack, last, lapse, list, move, march, munch, mix, mince, nab, nip, ope, own, oust, pick, pack, pitch, push, pull, pule, play, ply, plow, plead, plod, plunge, plan, pray, pry, prune, press, pour, purl, purr, quench, quizz, raise, rave, risk, rest, rinse, rip, rap, rub, save, search, serve, tend, tame, tinge, tap, tip, urge, vex, view, wend.

3. Ape, air, ax, art, awn, arm, ash, bag, bog, bug, book, boor, boy, box, boll, ball, bell, bill, bale, boil, bud, beam, boom, bar, beer, bean, bone, bound, bond, band, base, beast, boast, bunch, bank, bench, cart, car, cave, call, cap, cop, cob, cab, day, dell, dole, deal, dike, ditch, dart, dirt, din, den, doom, dame, eve, elf, elm, end, earth, ell, eye, fan, fen fawn, fun, fame, fume, foam, flame, flow, flue, flax, flock, flag, floor, frame, frog, fish, fist, foot, fop, fence.

4. Gate, gale, gull, ghost, grain, grass, ground, grip, hand, hen, hall, hill, hull, home, heart, hearth, horse, house, inch, imp, inn, jamb, jar, jug, jig, jew, jaw, king, key, knot, lad, lid, list, last, lease, loss, lace, laugh, life, leaf, loaf, lip, leap, lamb, limb, lime, loam, lump, lamp, man, moon, moan, mist, mast, nest, nose, night, owl, oak, oar, oil, pan, pine, pain, pound, pint, quart, quest, queen, rain, rent, rock, rick, rug, ring, song, sack, sill, silk, sun, sort, tack, tin, tun, town, urn, van, voice, vice, wall, well, while, whale, wheel.

5. All, arch, blue, base, bare, broad, cool, cross, dense, dry, dear, dull, deaf, dark, drear, dun, deft, east, far, fore, fine, false, fresh, free, frank, full, foul, great, grand, good, high, hot, hale, hard, ill, just, kind, loose, lax, lame, late, lean, lone, low, much, meek, mere, near, nigh, north, nice, ont, old, own, pert, poor, pure, spry, shrill, shrewd, strong, swift, straight, tame, true, vain, void, wan, well, wise, young.

6. Ac=sharp, ag (act)=act, al=nourish or grow, alt (ult)=change, alt=high, ambl=walk, am=love, ampl=large, ang=vex or trouble, angl=corner, an (anim)=life or mind, ann (enn)=year, art=joint, aspr=rough, astr=star, aud (ed, ey)=hear, aug (auc, auth)=increase, van (ab ante)=front, barb=beard, beau (belle)=fine, bell=war, ben (bene)=well.

7. Blam=censure, cad (cas, cid)=fall, cid (cis)=cut or kill, calc=stone, cand (cend, cens)=glow, can (cant, cent)=sing, cap (cep, cept, ceit, cip, ceiv)=take, cap (capit, cipit, chap)=head, carn=flesh, ced (cess)=go, cent=hundred, cer=wax, cern (crem, crim, cret)=separate, circ=ring, cit (quot)=call, civ=townsman, clam (claim)=call, clar=clear.

8. Claud (claus, clois, clud, clus, clos)=close, col (cul)=till, cor (cour, cord)=heart, corn=horn, corp=body, cred=believe, cre=originate, crep (crepit)=snap, cresc (cret, creas, cru, cruit) grow, crim (crimin)=crime, cruc=cross, cumb (cub)=recline, cur=care, curr (cour)=run, cut (cuss)=shake, dent=tooth.

9. Dic (dit)=show or say, dign (deign, dain)=worthy, do (dat, dit, don)=give, doc=teach, dol=grief or pain, dub=doubt, duc=lead, dur=hard, ens (ent)=being, i (it, t)=go, equ=equal, err=wander, fac (fec, fic, fy, feas, feat, fit)=do or make, fall (fals)=deceive, fam=fame.

10. Fa (fac, far, fant, fand, fat)=speak, fend (fens, fence)=strike, fer=bear, fid (fy)=faith, fin=limit, flec (flex)=bend, flor (flour, flower)=blossom, flu (flux)=flow, form=shape, fort (force)=strong, frag (frac, frange, fringe)=break, frig (fresh)=cold, fund (fuse)=pour, gen=origin, ger (gest)=carry.

11. Grad (gress)=step, grat (greet, gree)=grace or favor, grav (griev, grief)=beavy, hab (hib, ab, bt)=have, her (hes)=stick, jac (ject)=throw, jud (*jus dic*)=decide, jung (join)=unite, jur=swear, jus (jur)=law, just=right, lat=carry, leg=send, leg (lig, lect)=gather or read, lev (leav, liev, lief, lift)=light.

12. Leg (law)=rule, lib (liv)=free, libr=weight, lig=tie, lim (limit)=boundary, lin=line, liq=flowing, loc=place, loq (loc)=speak, luc=light, lud (lus)=play or deceive, magn (main, maj)=great, mand (mend)=order, mane (main, mans)=continue, man (main)=hand, med=middle.

13. Med=cure, mem (ment)=mind, mend=blemish, merc (merch)=trade, merg (mers)=dip, migr=remove, min=overtop, miu=less, mir=wonder, misc (mix, ming)=blend, mitt (miss)=send, mod=measure, mon=advise or warn, monstr=show, mors (mort, murd)=death, mor=manner.

14. Move (mot, mob)=move, mun (mon, muner)=part or reward, mut=change, nas (nat)=birth, nect (nex)=join, noc (nox, nuis)=hurt, nosc (not, gnosc, gnit, know)=know, not=mark, nov=new, nunc (nounc)=tell or call, ord=arrange, or (orat, orac)=speak, par (pair, peer)=equal.

15. Par (per, pair, ver)=make ready or command, pars (part, parc)=part, pat (pass)=endure, pac (peas, peac)=peace, pell (puls)=drive, pend (pens)=hang, pend (pens)=weigh, pen (pain)=pain, ped (pet)=foot, pet (peat)=seek or ask, plac (plais, pleas)=please, plen=full, ple (plet, pleth, plish, pli, pler)=fill.

16. Plic (pli, ply, ple, ble, plex, play, pl)=fold, pond (poise)=weight, pon (pos, pound, post, pot, vost)=put or place, pop (peop, pub)=people, port=carry, pot (poss, puis, pow)=able, prec (prais, priz)=price, prec (pray)=entreat, *pre*hend (pris, priz, priev, prens)=grasp, prem (prim, print, press)=press.

17. Prob (prov, proof)=try, pugn (pugil)=fight, punc (punct, poign, pon, point, pounce, punch)=prick, put=think, quer (ques, quis, quir)=seek, rap (rep, rav)=seize, reg (rig, rect, right, reign, rul)=rule, rid

(ris)=laugh, rog=ask, rupt=break, sal (sail, sault, salt, sul, sult, sil)=leap, sat=enough.

18. Scand (scend)=climb, sci=know, scrib (script)=write, sec (sect, saw)=cut, sed (sess, sid, sieg, siz)=sit, sent (sens)=feel or think, seq (sect, sue, sui)=follow, sert=put, serv (serg)=keep, sign=mark or seal, sist=stand, solv (solut)=loose, spec (spic, spis, spit)=look, spir (sprite, spright, spirit)=breath.

19. St (stat, stit, stic)=stand, string (stric, strain, strait, straight)=bind, stru (struct, stroy)=build, sum (sumpt)=take, tang (tact, tag, ting, tig, teg, tir)=touch, temp (time)=time, tend (tent, tens)=stretch or go, ten (tain, tin, tent)=hold, term=limit, terr=earth, terr=frighten.

20. Test=witness, ting (tinct, tain, tint)=stain, tort (tors)=twist, trah (track, tract, drag, draw, trait, trail, tray, trac, trad)=draw, tri=three, ut (us)=use, val (vail)=be strong, ven (vent)=come, vert (vers, veer, vort)=turn, vi (voy, way)=way, vid (vis, vic, ud, ved, view)=see.

21. Vid (void, vic, vis, wid)=part, vinc (vict, vanq)=conquer, viv (vict, vit)=live, voc (vok, vouch, vow)=call, volv (volut, volt, wallow)=roll, vot (vout, vow)=vow, vulg (mulg)=common, franc (franche)=free or French.

22. Aer=air, angel=messenger or message, astr=star, aut=self, bi=life, bol=cast or put, centr=middle, chir=hand, chol=bile, christ=anointed chron=time, chym=melted, cler=lot or portion, clin (clit)=lean or lie, com=festivity, cosm=beauty or the world, crat (crac)=power.

23. Crit (cris)=judge, crypt=conceal, cycl=circle, dem=people, dox=teaching. ev (eu)=well, gam=marriage, ge=earth, gen=descent, gloss (glot)=tongue, glyph=writing, hel=sun, hem=half, hol=whole, hom=same, hor=hour, hydr (hy)=water, id=peculiar, idol=image, is=equal, gno=know, gon=angle, graph (grave, gram)=writing.

24. Lab=take, la (lay)=people, latr=service or worship, leps (lept, lem)=taking, leth=oblivion, lith=stone, log=science or discourse, lys=loosing, macr=large, manc=divining, mart=witness, math=learning, mat=moving, mech (mechan)=contrive, mel (melan)=black, men=month, mes (mezzo)=middle.

25. Metr=measure, micr=small, mim=imitator, mis=hatred, mon=one or alone, morph=form, mus=song, mys=muscle, myst=secret, myth=fable, narc=stupor, naus=seasickness, nav=ship, neb=fog, necr=dead, nem=grove, ne=new, nes=island, neur=nerve, nom=pasture, nom=law.

26. Nos=disease, od (ed, ad)=poem, od=road, oid=figure, ol (oliv)=oil, om (omal)=like, nom (onom, onym)=name, ont=being, oph (ophid, ophi)=serpent, opt (ops)=view, orc=oath, org (organ)=instrument, orn (ornith)=bird, orth=right, ost (oste)=bone, ox (oxy)=sharp or sour, pap (pop)=father.

27. Pas (pan, pant)=all, patra (parr)=father, path=feeling, pect=comb, ped=child or learning, pat (petal)=expand, petr=rock. phag=eat, phan (phen, fan, phas)=appear, phem (phas, phat, phet)=speak, pharm (pharmac)=drug, pher (phor)=bear, phil=lover, phleg (phlog)=burn, phon=sound.

28. Phos (phot)=light, phras=expression, phren (fren, fran)=mind, phthegm (thegm, them)=word or saying, phthong=sound, phys=nature, phyt=plant or leaf, pir (pirat)=try, plas (plast)=form or spread, pneum=air, poie (poe)=make, pol=sell, pol=city, pol (poly)=many, peir (por)=pierce, pot=drink.

29. Pous (pod)=foot, pras (pract, prag)=do, prism=sawn, prot=first, pseud=false, psych=soul, ptom=fallen, pyr=fire, rhe (rho, rhet, res)=flow or speak, sal (sanc, seas)=salt, sarc=flesh, scept (skept)=doubt, schism=division, schol=school, sci=shadow, scop=look, len (selene)=moon.

30. Soph=wisdom, sperm=seed, sphere=globe, stas (stat, stem)=standing or weight, stell (stle, stol)=send, sten=short, stere=solid, stich=line, strat=army, stroph=turning, styl=pillar or pen, supr (suvr, sovr)=above, syc=fig, tac (tact)=arrange, techn=art, the=God, therm=warmth, them (thes, thet, thec)=placed.

31. Tom=cut, tein (ton, tun, thun)=stretch, top=place, tric (trick, trigu)=hair, trech (troch, truck)=run, trop=turn, turb (troub, troop)=crowd, typ=type, tyr (tyran)=press, zel=zeal, zo (zoö)=live, zum=ferment.

WORD SYNTHESIS.

Word Synthesis is the Composition, or putting together the parts of a word, beginning with a Root, Stem, or Theme.

EXAMPLES.

From the Theme *count* are formed successively *account*, *accountable*, *unaccountable*, *unaccountableness*, &c.

From the Root *fla* are derived the Stem *flag*, the Theme *flagr*, and the words *flagrate*, *conflagrate*, *conflagrative*, *conflagrativeness*, &c.

From the Root *stru* come the Stem *struc*, the Themes *struct* and *stroy*, and the words *destroy*, *destructible*, *indestructible*, *indestructibility*, &c.

WORD ANALYSIS.

Word Analysis is the reverse of Synthesis, and consists in separating the parts of a word.

Systematic Analysis is removing consecutively the several Affixes until the Theme, Stem, or Root is found.

Approximate Analysis is a partial Analysis, continued until the Approximate Theme is found.

Ultimate Analysis is Analysis completed, or continued until the Root is found.

Ordinary Students can easily master the Approximate Analysis and will find it a very valuable exercise.

More Advanced Students will find in the Ultimate Analysis an exceedingly interesting and profitable study, and one sufficiently difficult to give full exercise to their powers.

EXAMPLES.

1. **Unconcentrativeness,** by dropping the Affixes successively, gives *concentrativeness, concentrative, concentrate, centrate,* and finally *centre,* the Approximate Theme.

2. **Preterdemoniacally** gives *demoniacally, demoniacal, demoniac,* and *demon,* the Approximate theme.

3. **Unexceptionableness** gives *unexceptionable, exceptionable, exception, except, "cept"* (Theme), *"cep"* (Stem), and *"ca"* (Root).

4. **Transitionally** gives *transitional, transition, "ition", "it"* (Stem), and *"i"* (Root).

DEFINITION.

Stems and Affixes. When the meanings of a Stem and its Affixes are known, it is easy to determine the primary or radical meaning of each Derivative from that Stem.

EXAMPLES.

1. **Irresistibility.** The Stem sist=stand; hence resist=stand against; resisti=to be stood against; resistible=able to be stood against; irresistible=not able to be stood against; and irresistibility =the quality of being not able to be stood against.

2. **Reconsolidativeness.** Sol=one; solid=made one; solidate =make solid; consolidate=make solid with; consolidative=tending to consolidate; reconsolidative=tending to consolidate again; reconsolidativeness=the quality of tending to reconsolidate.

3. **Obesity.** Es=eat; obes=on account of eating; obesity=the quality or condition which is on account of eating.

4. **Unreprovability.** Reprove=censure; reprovable=censurable; reprovability=the quality of being censurable; unreprovability =the quality of being not censurable.

5. **Superuncontradistinguishability.** Sting=point or mark; stinguish=make a mark; distinguish=to mark apart, or separate; contradistinguish=to distinguish against or from; contradistinguish-

able=able to be contradistinguished; uncontradistinguishable=not contradistinguishable; uncontradistinguishability=the quality of being not able to be contradistinguished; superuncontradistinguishability =the excessive quality of being not able to be contradistinguished.

Secondary Significations are often derived from primary ones by a simple process of variation.

EXAMPLE.

The word "stand" signifies 1. To be erect; 2. To be firmly erect; 3. To continue erect; 4. To occupy a place; 5. To stop or halt; 6. To endure; 7. To maintain one's ground; 8. A place of standing; 9. A station; 10. A stop; 11. A platform; 12. A small table; &c.

ABSTRACTION.

All Primary Significations are realistic, or material.

All Abstract or Immaterial significations are secondary, or derived.

EXAMPLE.

The word *virtue* is from the stem *vir*, signifying *man*. The Suffix *tut* (tude) being added, the word signified *manhood*, or *manliness*. Then, as military bravery was formerly considered the noblest attribute of man, the word came to signify *bravery* or *prowess*. Afterwards, when other qualities were more highly esteemed, the word acquired the sense which it now has.

All Primitive Nouns originally were names of material objects.

All Primitive Verbs originally denoted actions of material beings.

ORIGIN OF LANGUAGE. (See Note 17.)

A Radicle, or Rootlet, is a Significant Elementary Sound.

A Root is a Single Radicle, or a combination of two or three Radicles.

A Stem is a Root or the combination of a Root with a Radicle.

Original Words. All Words were originally Stems.

Use. All Stems were at first used indiscriminately as Nouns, Verbs, or Adjectives.

Later Use. At a Later Period some were commonly used as Nouns, others as Verbs, and others as Adjectives.

Modified Use. Afterwards some Nouns were used as Prepositions, some Verbs as Conjunctions, and some Adjectives as Pronouns and Adverbs.

The First Inflection used was Reduplication, as "mama", "papa", &c.

Other Inflections resulted from joining Prepositions to Nouns, Pronouns to Verbs, &c., and from Vowel and Consonant changes.

Interjections are mostly undeveloped Radicles, Roots or Stems.

Secondary Prepositions, &c. In the next stage, the terminations becoming obscure, other Prepositions and Pronouns were developed and used with the inflected forms of Nouns and Verbs.

Dropping of Inflections. Finally the terminations, becoming of little use, have, in modern Languages, been mostly dropped.

Copulas. In almost every Language some one Verb, losing partially or wholly its original meaning, has been used as a Copula; and in some Languages several Copulas have been developed.

VARIATION.

Variation is the diversity of words of the same Class and Grammatical form, and derived from the same original.

Origin. Variation commonly results from derivation through different channels.

EXAMPLE.

The same word has often come into the English Language directly from the Latin, and also indirectly through the French; and in such cases there is generally a double form, as "*regal*" and "*royal*", &c.

Methods. Variation is effected in strong Derivatives by the omission, insertion, or transmutation of sounds, and in weak derivatives by simply varying the Affixes.

Genera. Variation is of three Genera, 1. Formal, 2. Significant, and 3. Mixed.

1st GENUS.—FORMAL VARIATION. SPECIES.—3.

1. Graphic Variation is a difference in writing, as "plough" and "plow".

2. Phonic Variation is a difference in sound, as "either" and "either" (ee-ther and eye-ther).

3. Combined Variation is a difference in both writing and sound, as "baptist" and "babtist"; "cress" and "grass"; "kirk" and "church"; "adjunct" and "adjoined".

2nd GENUS.—SIGNIFICANT VARIATION.
SPECIES.—2.

1. Homogeneous Variation is the development of different meanings from the same radical meaning, as "*stand*", a position, and "*stand*", a small table, both from "*stand*", to be erect.

2. Heterogeneous Variation is a difference of meaning where the same form has been derived from different radical words, as "yet" from "get" and from "*eti*" (Gr.); "one" from "*ane*" and from "*on*" (Fr.); "were" from "*weron*" and from "*weren*"; "comate" from "mate" and from "*coma*" (L.); "render" from "rend" and from "*rendre*" (Fr.); "own" from "owe" and from "*an*"; &c.

3d GENUS.—MIXED VARIATION.

Mixed Variation is that in which a difference of both form and sense has arisen from the same radical word.

EXAMPLES.

1. Beam and boom; peak and beak; poll and boll; patch and botch; cadence, chance, and case; canker and cancer; cant and chant; capital and chapter; chart and card; compute and count; declension and declination; faculty and facility; fidelity and fealty; parcel and particle; provident and prudent; ratio, ration, and reason; shell and scale; ship and skiff; swallow and swill; tenth and tithe; assay and essay; procurator and proctor; procuracy and proxy; propose and purpose; sleigh and sledge; rain, reign, and rein; recognize and reconnoitre; hold and hilt; cove and cave; decking and ticking; mount and mound; corn and grain; shipper and skipper; kid and goat; hemp and canvas; host and guest.

2. Manly and manful; manliness and manfulness; rigidness and rigidity; humidness and humidity; impression, suppression, compression, expression, repression, depression, oppression, pressure, impressiveness, expressiveness, impressibility, compressibility; &c.

3. Draft and draught; Kamchatka, Kamtchatka, and Kamtschatka; abatis and abattis; accouter and accoutre; ax and axe; arbor and arbour; &c.

4. Counter and counter; divers and divers; elder and elder; flatter and flatter; former and former; founder and founder; render and render; tender and tender.

DIVERGENCE.

Divergence is the diversity of words of different Classes, from the same original, where one is not derived from the other.

Methods. Divergence is effected in the same manner as Variation.

EXAMPLES.

Strong Derivatives. Creep and crab; hare and hop; wolf and swallow; bump and bomb; sweep and swab; purse and disburse; have and haft; weave and weft; sieve and sift; wave and waft; shave and shape; &c.

Weak Derivatives. Careful and carelessly; duty and duly; greatly and greatness; extension and extensive; faithful and fidelity; &c.

†SYNONYMS.

Synonyms, or Synonymous Words, are words of like signification.

Perfect Synonyms are words which are exactly equivalent.

Approximate Synonyms are words which are nearly equivalent.

Origin. Synonyms have arisen generally from the introduction of foreign words.

Paucity. Very few Perfect Synonyms remain in the language.

Reason. Words originally exactly equivalent to others in the language have become obsolete, or have changed their meaning.

APPROXIMATE SYNONYMS.

CLASSES.

1. Those differing as Genus and Species; as "Do" and "make"; "think" and "believe".

2. Those differing in respect to Intensity; as "See" and "look"; "hear" and "listen".

3. Those differing in respect to Activity; as "Reasonable" and "rational".

4. Those differing in respect to Positiveness; as "Fault" and "defect".

5. Those differing as separate Species; as "Shovel" and "spade"; "arms" and "weapons"; "spear" and "lance"; "pen" and "pencil"; "come" and "go"; "lie" and "recline".

6. Those differing as Whole and Part; as "Address" and "direction"; "universe" and "world"; "region" and "district"; "obey" and "yield"; "confide" and "believe".

7. Those differing in other respects, as "Brute" and "beast"; "consequence" and "result"; "contest" and "conflict"; "game" and "play"; "think" and "cogitate".

EXERCISES.

1. Adjective, epithet; answer, reply; bravery, courage; bonds, fetters; booty, prey; behavior, conduct; custom, habit; comparison, analogy; duty, obligation; fear, terror; fancy, imagination; haste, hurry; list, catalogue; manners, address; negligence, neglect; news, tidings; occasion, opportunity; picture, painting; pillar, column; populace, mob; posture, attitude; praise, applause; robber, thief; safety, security; shape, form; talent, genius; temper, humor; temple, church; vestige, trace; vice, sin; way, road; word, term.

Augur, forebode; bestow, confer; bring, fetch; bury, inter; clothe, dress; calculate, reckon; do, make; divide, separate; doubt, question; expect, hope; finish, conclude; give, grant; gain, win; have, possess; help, assist; leave, quit; chastise, punish; place, put; reprove, rebuke; ridicule, deride; try, attempt; worship, adore.

Ancient, antique; clear, distinct; entire, complete; exterior, external; extravagant, profuse; frail, brittle; great, big; heavenly, celestial; high, tall; laudable, praiseworthy; lucky, fortunate; mute, dumb; new, novel; particular, peculiar; prevalent, prevailing; strong, robust; translucent, transparent; weak, infirm; weighty, heavy; whole, entire; on, upon.

2. Ability, capacity; aversion, antipathy; approval, approbation; burden, load; chief, head; consent, assent; cultivation, culture; deity, divinity; example, instance; facility, ease; faith, belief; falsehood, falsity; force, strength; forgetfulness, oblivion; affliction, grief; hatred, odium; inclination, disposition; understanding, intellect; pretence, pretext; proposal, proposition; rashness, temerity; reason, cause; recovery, restoration; reformation, reform; contrition, repentance; smell, odor; tyranny, oppression; unity, union; utility, usefulness; value, worth; veracity, truth.

Caution, warn; defend, protect; eat, feed; employ, use; find, meet with; found, ground; furnish, supply; invent, discover; keep, retain; lay, lie; persevere, persist; teach, learn; trust, credit; waver, fluctuate.

Authentic, genuine; actual, real; awkward, clumsy; apt, fit; contented, satisfied; efficacious, effectual; efficient, effective; expert, experienced; fruitful, fertile; friendly, amicable; healthy, wholesome; impracticable, impossible; intolerable, insufferable; likely, probable; lovely, amiable; malicious, malignant; mercantile, commercial; owing, due; peaceful, peaceable; poetic, poetical; reasonable, rational; sociable, social; salutary, salubrious; sufficient, enough; sure, certain; thankful, grateful; vacant, empty; warlike, martial; unavoidable, inevitable.

3. Act, action; anguish, agony; artisan, artist; compunction, remorse; diligence, industry; discernment, penetration; intention, purpose; moment, instant; necessity, need; obstruction, obstacle; pertinacity, obstinacy; persuasion, conviction; pleasure, happiness; plenty, abundance; riot, tumult; servant, slave; slander, calumny; temperance, abstinence; vicinity, neighborhood; wood, forest.

Alter, change; be, exist; confuse, confound; deprive, bereave; disperse, dispel; enlarge, increase; estimate, esteem; excite, incite; exert, exercise; forgive, pardon; grow, become; hate, detest; hear, listen; lament, deplore; overcome, conquer; perceive, discern; raise, lift; receive, accept; remark, observe; remember, recollect; reveal, divulge; satisfy, satiate; see, look; should, ought; slake, quench; surprise, astonish; understand, comprehend.

Adjacent, contiguous; contemptible, despicable; covetous, avaricious; different, various; evident, obvious; forsaken, forlorn; general, universal; idle, indolent; miserable, wretched; modern, recent; scarce, rare; silent, taciturn; wonderful, marvelous.

Below, beneath; between, among; by, with; frequently, often; immediately, instantly; middle, midst; while, whilst.

4. Despair, hopelessness; disability, inability; disbelief, unbelief; freedom, liberty; lie, untruth; allow, permit; assuage, mitigate; avoid, shun; prevent, hinder; barbarous, inhuman; defective, faulty; excessive, immoderate.

5. Accent, emphasis; arms, weapons; discretion, prudence; observance, observation; abbreviate, abridge; avenge, revenge; contemplate, meditate; copy, imitate; dissert, discuss; equivocate, prevaricate; foretell, predict; prevail with, prevail upon; repeal, revoke; handsome, pretty; impertinent, insolent; ludicrous, ridiculous; mature, ripe; modest, bashful; between, betwixt; farther, further.

6. Address, direction; articulate, pronounce; confute, refute; conjecture, guess; any, some; enormous, immense; little, small.

7. Beast, brute; consequence, result; contest, conflict; endurance, duration; era, epoch; fault, mistake; idea, notion; method, mode; pride, vanity; advance, proceed; appear, seem; compare to, compare with; compare, contrast; conciliate, reconcile; decrease, diminish; go back, return; shall, will; wake, waken; all, every, each; common, ordinary; ferocious, savage; Grecian, Greek; ingenious, ingenuous; irksome, tedious; liable, subject; alone, only; almost, nearly; also, likewise, too; at last, at length; nevertheless, notwithstanding.

8. Strife, discord; changeable, inconstant; repeat, reiterate; offensive, offending; mercenary, venal; will, testament; refuse, deny; incessant, unceasing; electric, electrical; pleasant, pleasing; cool, dispassionate; confident, confiding; aversion, dislike; disposal, disposition; patient, invalid; douhtful, uncertain; different, unlike; attendant, attending.

Politic, political; injury, disadvantage; fervor, ardor; warmth, heat; abundant, abounding; deceit, fraud; heroic, heroical; faithless, unfaithful; dramatic, dramatical; worthless, unworthy; coincident, coinciding; weaken, invalidate; comic, comical; flow, gush; intent, intense; fantastic, fantastical; signification, meaning; always, ever; attribute, impute; confess, acknowledge.

Work, toil; rock, stone; spear, lance; spite, bite; individual, person; ax, hatchet; game, play; cogitate, think; loving, amiable; believe, credit; method, manner; law, rule; book, volume; chair, seat, bench; readable, legible; intelligent, intelligible; silent, reticent; amity, friendship; scholar, student, pupil; meeting, assembly, congregation, church; minister, deacon; bishop, priest, evangelist, presbyter, preacher; weaver, webster; spinner, spinster.

†SPECIALTIES.

Therefore=for that; and of the same nature are all the compounds of *there*, *here*, and *where*, with the Prepositions *for*, *in*, *by*, *with*, *on*, *to*, *of*, &c.

Heretofore=tofore this=before this. *Tofore* is obsolete except in this word.

Somewhere=in some what (place). Of the same kind are *nowhere*, *elsewhere*, *anywhere*, and *everywhere*.

Notwithstanding is the Adverb *not*, improperly joined to the Participle *withstanding*. The words should be separated.

Whoever=every who; and such are *whichever*, *whatever*, *whenever*, and *wherever*.

Whosoever=every such who; and of the same kind

are the compounds of *soever* with *which, what, whose, where, when, whence,* and *how.*

Note. When a word limited by *every* and used as the Antecedent of a Relative is omitted, the *every* (contracted to *ever*) is attached to the Relative, thus producing the compounds *whoever,* &c.

Beware is the Copula *be* improperly joined to the Adjective *ware.*

Methinks=it thinks (i. e. seems) to me. *Me* is the old Dative Case.

Whence, Whither, Why, and How are old *cases* of the Relative Pronoun, and are equal respectively to "*from which*", "*to which*", "*with which*", and "*in which*".

Hitherto is an improper compound, and=to this.

Yes=Fr. *ayez*=*avez*=aye=have, and is used for "*have it*", i. e. "*have it so*".

Nay=Fr. *ne ayez*=*n'ayez*=have not, i. e. "*have it not so*".

No, as a Responsive,=Fr. *non*=not, and is used for "*have not*"; &c.

Hypothesis=supposition=thing placed under (i. e. for a support).

Hypothetical=pertaining to (or like to) a hypothesis.

PART III.—SYNTAX.

Syntax is that Part of Grammar which pertains to Sentences.

The Divisions of Syntax are Analysis, Synthesis, and Ornamentation.

CHAPTER I.—ANALYSIS.

Analysis is that part of Syntax which pertains to the Nature of Sentences.

A Sentence is a collection of words expressing an Assertion.

A Phrase is a collection of words not expressing an Assertion, but which may form an Element of a Sentence.

EXAMPLES.

Summer is pleasant. Winter is not always unpleasant. A very large house. On the top of a high mountain. The man who lost his horse has purchased another one. In the midst of a very earnest and interesting conversation.

SECTION I.—ANALYSIS OF SENTENCES.

The Subject of a Sentence is the part of it expressing that of which something is asserted, as "Time", in the sentence Time is short.

The Predicate of a Sentence is the part of it expressing that which is asserted, as "short", in the sentence Time is short.

The Copula of a Sentence is the part of it which connects the Subject with the Predicate, as "is", in the sentence Time is short.

The Subject of Discourse is the *thing* represented by the Subject of a Sentence.

EXAMPLES.

Music is delightful. Dissension is not agreeable. Very many persons certainly are not sufficiently careful of their health. Those boys really were very courageous.

A Modifier is a Word, Phrase or Sentence used to limit the meaning of some word, as "great", in the phrase A great fire.

A Connective is a word or a pair of words used to connect two sentences or similar parts of a sentence.

An Element of a sentence is a single word, or a group of words which collectively perform a single office in the sentence.

The Principal Elements of a sentence are the Subject, Copula, and Predicate.

The Subordinate Elements of a sentence are Modifiers, Conjunctions and Prepositions.

A Primitive Element is an Element taken *without* its modifiers.

An Expanded Element is an Element taken *with* its modifiers.

A Compound Element is one composed of two or more Elements united by connectives.

A Complicate Element is one containing a Sentence.

Exclamations. Interjections, Compellatives, and Responsives are not elements of any Sentence.

EXAMPLES.

In the sentence "Those boys are not very diligent", the word "boys" is the Primitive Subject; and the phrase "Those boys" is the Expanded Subject. The word "are" is the Primitive Copula; and the phrase "are not" is the Expanded Copula. The word "diligent" is the Primitive Predicate; and the phrase "very diligent" is the Expanded Predicate.

In the sentence "Honesty and temperance are indispensable virtues", the phrase "Honesty and temperance" is the Compound Primitive Subject; and the phrase "indispensable virtues" is the Simple Expanded Predicate. The words "and" and "indispensable" are Subordinate Elements; the first a Connective, and the other a Modifier.

EXERCISES.

Great men are not always destitute of shameful vices. Some great men are models of Christian virtue.

CLASSES OF SENTENCES.—4.

1. A Simple Sentence is one having a Simple, Noncomplicate, Subject and Predicate.

2. A Complex Sentence is one having a Compound Subject or Predicate or both, but otherwise like a Simple Sentence.

3. A Compound Sentence is one composed of two or more Sentences united by Connectives.

4. A Complicate Sentence is one having a Sentence in its Subject or Predicate or both.

A Member of a Compound Sentence is one of the Sentences composing it.

An Elementary Sentence is one, of any class, used as an Element in a Complicate Sentence.

A Prospective Sentence is one, of any class, which looks forward to a following one called its consequent.

EXAMPLES.

1. Simple Sentences.—Henry is studious. Some boys are very vicious.

2. Complex Sentences.—James and John built a house. Iron is strong and useful. Joseph and his brother drove out the cattle and repaired the fence.

3. Compound Sentences.—Art is long; and time is fleeting. Gold is yellow; but silver is white. Birds sing sweetly; and little flowers bloom gently.

4. Complicate Sentences.—"I am ready" was the answer. His reply was "I will not go." He said "I am sure of it." James, knowing the time had expired, said "It is now too late."

CLASS 1.—SIMPLE SENTENCES.

ORDERS.—2.

1. A Copulative Sentence is one whose Subject and Predicate are united by a Copula.

2. A Verbal Sentence is one whose Predicate is a Verb, but not a Participle.

ORDER 1.—COPULATIVE SENTENCES.

SUB-ORDERS.—3.

1. An Active Sentence is one whose Predicate is a Present Participle.

2. A Passive Sentence is one whose Predicate is a Past Participle.

3. A Neuter Sentence is one whose Predicate is not a Participle. (See Note 16.)

EXAMPLES.

The French people are very affable and courteous to strangers.
Some persons almost always preserve a dignified silence.
A man's character is known by that of his associates.
Dr. Livingstone was still pursuing his discoveries in Africa.
Columbus discovered America in the year 1492.

GENERA.—2.

1. An Affirmative Sentence is one which affirms something.

2. A Negative Sentence is one which denies something.

EXAMPLES.

Virtue is always honorable. Vice is not honorable.
Thorough culture gives a person very great advantages.
An educated man will not lack opportunities for usefulness.

SUB-GENERA.—2.

1. A Positive Sentence is one expressing an Assertion positively.

2. An Interrogative Sentence is one expressing an Assertion interrogatively.

COHORTS.—2.

1. A Definite Question is one which may be answered by *yes* or *no*.

2. An Indefinite Question is one which cannot be answered by *yes* or *no*.

SUB-COHORTS.—2.

1. A Direct Question is one in the Interrogative form, as "Are you sure?"

2. An Indirect Question is one in the Positive form, as "You are sure?"

EXAMPLES.

Columbus was not the first discoverer of America.
Was not Columbus the first discoverer of America?
Why were they so long in accomplishing the work?
Have the Jews many Synagogues in this country?
They are distinguished for their great learning?

SPECIES.—5.

1. An Indicative Sentence is one expressing a bare Assertion not merely hypothetical.

2. A Subjunctive Sentence is one expressing a merely hypothetical Assertion.

3. An Imperative Sentence is one expressing an assertion in the form of a command or request.

4. An Infinitive Sentence is one having its Copula or Verb in the Infinitive form.

5. An Exclamatory Sentence is one commencing with *How* or *What*, and used as an Exclamation.

EXAMPLES.

Julius Cæsar was a very remarkably successful General.
(If) a man were ever benefited by the use of intoxicating drinks.
Give to every man the full enjoyment of his rights.
Him to have an opportunity for justifying his conduct.
How many persons waste their most precious opportunities!
What an amount of mischief one foolish man can do!
How hard he tries to become an accurate scholar!

PRIMITIVE ELEMENTS.

The Primitive Subject of a Simple Sentence is a Noun or Pronoun.

The Primitive Copula is some form of the word *be* or *am*. Also in a few cases the word *exist*.

The Primitive Predicate is a Noun, Pronoun, Adjective, Participle, or Verb.

A Primitive Modifier of a Noun is a Noun, Pronoun, Adjective, or Participle.

A Primitive Modifier of a Verb is a Noun, Pronoun, or Adverb.

A Primitive Modifier of an Adjective or Adverb is an Adverb.

CLASS II.—COMPLEX SENTENCES.

SUB-CLASSES.—3.

1. A Subjective Sentence is one having a Compound Subject.

2. A Predicative Sentence is one having a Compound Predicate.

3. A Mixed Sentence is one having a Compound Subject and Predicate.

ORDERS, SUB-ORDERS, &c.

The Orders, Sub-Orders, &c. of Complex Sentences are the same as those of Simple Sentences.

EXAMPLES.

Justice and Mercy are attributes of the Deity.

They protested, and entreated, and petitioned, and remonstrated in vain.

He and his brother are diligent, faithful, and successful.

CLASS III.—COMPOUND SENTENCES.

SUB-CLASSES.—3.

1. A Loose (Compound) Sentence is one whose members are connected by absolute Conjunctions, expressed or understood.

2. A Compact Sentence is one whose members are connected by Correlative Words, either Conjunctions or Adverbs.

3. A Close Sentence is one whose members are connected by Relative Pronouns, or Relative Pronominal Adjectives.

EXAMPLES.

Labor is honorable; and industry is profitable to every man.

Though he was poor, yet by perseverance he accomplished his purpose.

They are not always happy, who have great possessions.

1st SUB-CLASS.—LOOSE SENTENCES.

DIVISIONS.—2.

1. A Normal Loose Sentence is one in which each Member is independent of the others.

2. A Reduced Loose Sentence is one in which a part common to the several Members is omitted in all except the first.

SUB-DIVISIONS.—3.

1. A Direct Loose Sentence is one whose second Member is placed after the first.

2. An Inverted Loose Sentence is one whose second Member is placed between the parts of the first.

3. A Reversed Loose Sentence is one whose second Member is placed before the first.

EXAMPLES.

1. The second French Empire is overthrown; and Louis Napoleon is dead.

2. This Monarch obtained his crown by violence and fraud, and lost it by folly and presumption.

3. This man owns a large, and that man a very small, farm.

4. It was wicked I know; I told him the ship had been lost.

2nd SUB-CLASS.—COMPACT SENTENCES.

DIVISIONS.—3.

1. A Single Compact Sentence is one having two Members connected by one pair of Correlative Words.

2. A Double Compact Sentence is one in which a Single Compact Sentence is united to a Sentence not Compact by a second pair of Correlative Words.

3. A Triple Compact Sentence is one composed of two Single Compact Sentences united by a third pair of Correlative Words.

EXAMPLES.

1. Where confidence is wanting, there friendship is not permanent.
2. Though the man was honest; yet when he was accused, then he could not readily prove his innocence.
3. Because when he was at College, he then wasted his time; therefore when a valuable situation was offered to him, then he was entirely unable to fill it.

SUB-DIVISIONS.—3.

1. A Direct Compact Sentence is one whose second Member is placed after the first.

2. An Inverted Compact Sentence is one whose second Member is placed between the parts of the first, or whose first Member is placed between the parts of the second.

3. A Reversed Compact Sentence is one whose second Member precedes the first.

EXAMPLES.

1. Though he was industrious, yet he continued very poor.
2. He, though he was industrious, continued very poor.
3. He continued very poor, though he was industrious.
4. They can, as well as not, return by the same boat.
5. He could, if he chose, obtain many recommendations.
6. The men, when they were here, were very sociable.
7. If I were in his place, I would send an apology.
8. I would send an apology, if I were in his place.

SECTIONS.—2.

1. An Absolute Sentence is one expressing an assertion joined with some related or contrasted assertion, but without any Condition.

2. A Conditional Sentence is one in which one member expresses a condition; and the other expresses an assertion depending on that condition.

EXAMPLES.

1. Though wealth is desirable, yet it is not essential to happiness.
2. If he is honest, then he will return the money to its owner.

SUB-SECTIONS.—2.

1. A Contingent Sentence is one whose conditional part expresses an assertion which may or may not be true.

2. A Hypothetical Sentence is one whose conditional part expresses an assertion which is not true, but is a mere supposition.

EXAMPLES.

1. If he is guilty of this crime, he deserves severe punishment.
2. If he were guilty of this crime, he would deserve severe punishment.

3d SUB-CLASS.—CLOSE SENTENCES.

DIVISIONS.—3.

1. A Simple Close Sentence is one in which the antecedent of the Relative is a single word.

2. A Complex Close Sentence is one in which the antecedent of the Relative is compound.

3. A Complicate Close Sentence is one in which the antecedent of the Relative is a Sentence.

EXAMPLES.

1. The persons who were present expressed their approbation.
2. The merchants, farmers, and mechanics, who were oppressed by this law, petitioned for its repeal.
3. The President vetoed the Bill, which was a mark of his good sense.

SUB-DIVISIONS.—3.

1. A Direct Close Sentence is one whose second Member is placed after the first.

2. An Inverted Close Sentence is one whose second Member is placed between the parts of the first.

3. A Reversed Close Sentence is one whose second Member is placed before the first.

EXAMPLES.

1. I have just seen the man who lost his fortune by the fire.
2. The man who lives only for himself is despised by his neighbors.
3. What I know to be true, that I must constantly affirm.

CLASS IV.—COMPLICATE SENTENCES.

SUB-CLASSES.—2.

1. A Simple Complicate Sentence is one having a simple Subject and Predicate.

2. A Complex Complicate Sentence is one having a Compound Subject or Predicate or both.

DIVISIONS.—3.

1. A Subjective Complicate Sentence is one having a compound Subject.

2. A Predicative Complicate Sentence is one having a compound Predicate.

3. A Mixed Complicate Sentence is one having a compound Subject and Predicate.

SUB-DIVISIONS.—3.

1. A Co-Subjective Sentence is one having a Complicate Subject.

2. A Co-Predicative Sentence is one having a Complicate Predicate.

3. A Co-Mixed Sentence is one having a Complicate Subject and Predicate.

SECTIONS.—3.

1. A Primary Complicate Sentence is one whose Elementary Sentence is a Principal Element.

2. A Secondary Complicate Sentence is one whose Elementary Sentence is a Subordinate Element.

3. A Composite Complicate Sentence is one having Principal and Subordinate Elementary Sentences.

Note.—Elementary Sentences and Members of Compound Sentences should be analyzed in the same manner as other sentences.

EXAMPLES.

1. "Time and tide will wait for no man" is a common proverb.
2. His answer was "I will not be an instrument of such meanness."
3. The Fox, pretending that he did not care, said "Those grapes are sour."
4. Henry and William said they would not undertake the business.
5. That they did not go was evidence and demonstration that they meant what they said.
6. I wish that they were better qualified for their positions.
7. I wish that he had been more careful in the search.
8. "I don't know" and "I don't care" are common expressions.

SECTION II.—ANALYSIS OF PHRASES.

The Base of a Phrase is the principal word in it.

The Elements of a Phrase are the Base and its Modifiers.

CLASSES OF PHRASES.—4.

1. A Simple Phrase is one whose Elements are all simple.

2. A Complex Phrase is one containing a Compound Element.

3. A Compound Phrase is one composed of two or more Phrases united by Connectives.

4. A Complicate Phrase is one having a Sentence in one of its Elements.

EXAMPLES.

1. Great men. 2. Many persons. 3. In haste. 4. Very good. 5. Six little boys. 6. Sings sweetly. 7 On the table. 8. Beautiful hills and valleys. 9. With patience and care. 10. Carefully and correctly written. 11. Large books and small books. 12. Over the mountain and over the moor. 13. Neither in this way nor in that way. 14. Saying "It is true." 15. The sentence "Gold is yellow." 16. The usual "I thank you."

SIMPLE PHRASES.—SUB-CLASSES.—2.

1. A Primary Simple Phrase is one whose Elements are Single Words.

2. A Secondary Simple Phrase is one some of whose Elements are Phrases.

EXAMPLES.

1. Short lessons. 2. Faithful students. 3. Three large white houses. 4. The end of the street. 5. Very great fortunes.

COMPLEX PHRASES.—SUB-CLASSES.—3.

1. A Basic Complex Phrase is one having a Compound Base.

2. An Adjunctive Complex Phrase is one having a Compound Modifier.

3. A Mixed Complex Phrase is one having a Compound Base and a Compound Modifier.

EXAMPLES.

1. Many books and papers. 2. Strong and cogent reasons. 3. Young and thoughtless boys and girls. 4. On sea and land.

COMPOUND PHRASES.—SUB-CLASSES.—2.

1. A Loose Phrase is one whose Members are united by Absolute Conjunctions.

2. A Compact Phrase is one whose Members are united by Correlative Words.

EXAMPLES.

1. Very large and very heavy. 2. Quite curious indeed, but perfectly useless. 3. Neither by land nor by sea. 4. Either in this way or in that way. 5. A large fine house and a poor old barn.

COMPLICATE PHRASES.—SUB-CLASSES.—2.

1. A Simple Complicate Phrase is one having a Simple Base and Simple Modifiers.

2. A Complex Complicate Phrase is one having a Compound Base, or Compound Modifiers, or both.

COMPLEX COMPLICATE PHRASES.—DIVISIONS.—3.

1. A Basic Phrase is one having a Compound Base.

2. An Adjunctive Phrase is one having a Compound Modifier.

3. A Mixed Phrase is one having a Compound Base and a Compound Modifier.

SUB-DIVISIONS.—3.

1. A Primary Complicate Phrase is one whose Base is a Sentence.

2. A Secondary Complicate Phrase is one having a Sentence used as a Modifier.

3. A Composite Complicate Phrase is one having a Sentence for its Base, and another Sentence used as a Modifier.

EXAMPLES.

1. A prompt "I will try." 2. The sentence "Time is short."
3. With "We will go" and "They will come." 4. The sentences "Art is long" and "Time is fleeting." 5. The pretense and cry of "The wolf is coming" 6. Saying "Excuse me" and "I am sorry."
7. The hearty "Fare you well" and "Come again." 8. Saying and writing "We are ready" and "You shall have it."
9. The "I will go" of the sentence "I tell you 'I will go.'"
10. The usual in such cases "I thank you."
11. The uttered in haste "Do not follow me."

SPECIES.—10.

1. A Substantive Phrase is one whose base is a Noun.

2. An Adjective Phrase is one whose base is an Adjective.

3. A Pronominal Phrase is one whose base is a Pronoun.

4. A Copulative Phrase is one whose base is a Copula.

5. A Verbal Phrase is one whose base is a Verb.

6. A Participial Phrase is one whose base is a Participle.

7. An Infinitive Phrase is one whose base is an Infinitive Form.

8. An Adverbial Phrase is one whose base is an Adverb.

9. A Prepositional Phrase is one whose base is a Preposition. (See Note 19.)

10. A Sentential Phrase is one whose base is a Sentence.

EXAMPLES.

1. A very short time. 2. Extremely useful. 3. Wretched me.
4. Certainly is not. 5. More commonly think.
6. So extremely well. 7. On the rugged mountains.
8. Considering these circumstances. 9. Less accurately reasoning.
10. Very improperly spoken. 11. To write correctly.
12. To spell common words. 13. Frequently to be.
14. The expression "Lead is heavy." 15. To say "I am sorry."

USES OF PHRASES.

1. A Substantive Phrase is used as a Subject, Predicate, Modifier, or Exclamation.

2. An Adjective Phrase is used as a Modifier or as a Predicate.

3. A Pronominal Phrase has the same uses as a Substantive Phrase.

4. A Copulative Phrase is used as a Copula.

5. A Verbal Phrase is used as a Predicate.

6. A Participial Phrase is used as a Predicate, Modifier, or Contraction.

7. An Infinitive Phrase is used as a Predicate in a Contracted Sentence.

8. An Adverbial Phrase is used as a Modifier.

9. A Prepositional Phrase is used as a Modifier.

10. A Sentential Phrase has the same uses as a Substantive Phrase.

SECTION III.—TRANSFORMATION.

Transformation is changing the structure of a sentence without materially changing its meaning.

The Methods of Transformation are Conversion, Contraction and Expansion.

An Objective Sentence is one whose verb has an Object.

A Double-Objective Sentence is one whose verb is followed by two words, either of which may be its Object, if a Preposition is supplied before the other.

Corresponding Sentences are equivalent sentences of different Orders.

1st METHOD.—CONVERSION.

Conversion is changing a sentence of either Order to an equivalent sentence of the other Order.

MODES OF CONVERSION.—4.

1. Verbal to Active Sentence. Rule. Substitute for the Verb its Present Participle with a Copula of the same Tense as the Verb.

2. Active to Verbal Sentence. Rule. Reverse the preceding process.

3. Verbal to Passive Sentence. Rule. Substitute for the Verb its Past Participle, with a Copula of the same Tense as the Verb; take the Object of the Verb for a Subject, changing its Case if necessary; and take the Subject of the Verb for the Object of the Preposition "by" inserted, changing its Case if necessary.

4. Passive to Verbal Sentence. Rule. Reverse the preceding process.

EXAMPLES.

1.

(Normal.) He deceives his brother.
(Equivalent Active.) He is deceiving his brother.
(Equivalent Passive.) His brother is deceived by him.

2.

They taught him grammar.
(1st Normal.) They taught him (in) grammar.
(1st Equiv. Active.) They were teaching him (in) grammar.
(1st Equiv. Passive.) He was taught (in) grammar by them.
(2nd Normal.) They taught (to) him grammar.
(2nd Equiv. Active.) They were teaching (to) him grammar.
(2nd Equiv. Passive) Grammar was taught (to) him by them.

EXERCISES. (To be transformed as above.)

1. John relieved him. 2. Henry found a knife. 3. I was assisted by him.

4. They were asking him. 5. Joseph was instructing John.

6. He refused me this privilege. 7. They were paid a premium.

8. We asked him his opinion. 9. They call him John.

10. He was named Cæsar by his friend. 11. Thomas will show him the way.

12. I can furnish him sufficient proof. 13. I will credit him ten dollars.

14. He charged the man a great price. 15. No one will excuse him that fault.

2nd METHOD.—CONTRACTION.

Contraction is the abbreviation, or shortening of Sentences.

Note. Nearly all sentences are more or less contracted; but in the Colloquial Style more Contractions occur than in any other; and the Analysis of Colloquial Language is therefore more difficult than any other.

MODES OF CONTRACTION.—2.

1. Contraction by Omission is simply leaving out such words as can readily be supplied.

2. Contraction by Substitution is substituting a short expression for a longer one without changing the sense.

1st MODE OF CONTRACTION.—OMISSION.

Parts Omitted. Any part of a sentence may sometimes be omitted.

EXAMPLES OF OMISSION.

(The Curves in these Examples include words which may be omitted.)

1. A Modified Noun. This (book) is my book. That (horse) is John's horse. He left his own hat, and took William's (hat.)

2. A Modifier. He had a beautiful house; and that (beautiful) house was burned. He speaks (very readily) and writes very readily. He had a little black Canadian pony; and he sold that (little black Canadian) pony for a hundred dollars.

3. An Object of a Verb or Preposition. Thomas is plowing (a field). He mows (grass) well. He put his hat on (his head).

4. A Subject of a Sentence. Come (you) and see this picture. Harvey writes well, and (he) speaks fluently.

5. A Predicate. John will go; and James also (will go).

Henry returned sooner than Martin (returned soon).

6. A Copula. His voice is weak; his hand (is) tremulous; and his cheek (is) pale.

7. A Subject and Copula. He is able; but (he is) not willing.

8. A Copula and Predicate. Mary was ready before Susan (was ready).

9. A Subject, Copula, and Predicate. They are striving; but (they are striving) in vain.

10. A Preposition. He gave (to) me a book.

They are hoping for honor, (for) wealth, and (for) preferment.

11. A Conjunction. Thomas, (and) John, (and) Henry, and Charles went.

12. Correlative Words. When he had finished the work, (then) he returned.

(Therefore) I pursued these studies, because they were very delightful.

(Though he was) a professed Catholic, (yet) he imprisoned the Pope.

(Because he was) weary from labor, (therefore) he sought repose early.

13. A Member of a Compound Sentence. A man came to me in a very excited manner; and I asked the man (who came to me in a very excited manner) what was the cause of his agitation.

The farmer prepares the soil; and (when he has prepared the soil) then he sows the seed.

14. Nearly a Whole Sentence. Q. Who owns that beautiful white house upon the hill yonder? Ans. David Jones (owns that beautiful white house upon the hill yonder).

Q. How do you think such a proposition as that which I have suggested would be received by your political friends?

Ans. (I think such a proposition as that which you have suggested would be received by my political friends) favorably.

EXERCISES.

1. Those ( ) are beautiful horses. Instead of good articles he has sent ( ) me these ( ). Having lost his own ball, he has taken Henry's ( ). John is chopping ( ); David is reading ( ); Mary is spinning ( ); and Susan has just put the kettle on ( ).

Hear ( ) the birds sing ( ). What ( ) did he say? ( ) Nothing.

This book is larger ( ) than that ( ). He gave ( ) them ( ) money.

Herman has arrived; and Edward too ( ).

2. The flowers are gone; ( ) the trees ( ) bare; and the ground ( ) white.

They are ( ) in the house. The leaves are ( ) on the trees.

Those people are ( ) in great distress. The man is not ( ) there.

There is ( ) no remedy. There is ( ) no proof of his guilt.

Walter is as large as Humphrey ( ). Owen has more money than David ( ). Gold is worth more ( ) than Iron ( ).

3. They are making great efforts; but ( ) to no purpose.

We have been making great sacrifices; but ( ) not unwillingly.

( ) A pretended philanthropist, ( ) he oppresses the poor.

Let ( ) them ( ) be persuaded of his honesty; and ( ) then they will trust him.

Who was Commander in Chief of the American Armies during the Revolutionary War? Geo. Washington ( ).

2nd MODE OF CONTRACTION.—SUBSTITUTION.

1. Contraction of Compact Sentences. In Compact Sentences a Participle is often substituted for a Tense Form, as a Sign of Contraction, when the Correlatives are omitted; and in this case the Subject of the first or second Member is frequently omitted.

2. Contraction of Close Sentences. In Close Sentences a Participle is often substituted for a Tense Form, as a sign of Contraction, when the Relative is omitted.

3. Contraction of Elementary Sentences. In Elementary Sentences an Infinitive or a Participle is often substituted for a Tense Form, as a sign of Contraction, when a preceding "that" is omitted; *and an Infinitive is never used for any other purpose.*

4. The Subject of an Infinitive Sentence takes the form of the Objective Case, when possible, and is often omitted.

5. Subject with a Participle. In an Elementary sentence, when a Participle is substituted, the Subject takes the form of the Objective or Possessive Case.

EXAMPLES OF SUBSTITUTION.

1. A Pronoun for a Noun.

a. Llewellyn was rash; and Llewellyn bitterly regretted Llewellyn's rashness.

b. Llewellyn was rash; and he bitterly regretted his rashness.

2. A Pronoun for a Phrase.

a. The three strange gentlemen said that the three strange gentlemen had lost the three strange gentlemen's way.

b. The three strange gentlemen said that they had lost their way.

3. A Pronoun for a Sentence.

a. The speaker said that in his youth he had been induced to engage in some mischievous pranks, and that he now remembered that in his youth he had been induced to engage in some mischievous pranks with much regret.

b. The speaker said that in his youth he had been induced to engage in some mischievous pranks, and that he now remembered it with much regret.

a. They at first made sport of the old man; and that they at first made sport of the old man afterwards cost them much sorrow.

b. They at first made sport of the old man, which afterwards cost them much sorrow.

4. An Adjective for a Phrase.

a. He is a man of prudence.

b. He is a prudent man.

5. An Adjective for a Sentence.

a. She has a dress which is made of wool.

b. She has a woolen dress.

a. That is a statement which may be questioned.

b. That is a questionable statement.

6. An Adverb for a Phrase.

a. Columbus sailed in a westerly direction.

b. Columbus sailed westward.

7. A Complex for a Compound Sentence.

a. They talked; and they laughed; and they played.

b. They talked and laughed and played.

a. John wrote; and his brother wrote; and his friends wrote.

b. John and his brother and his friends wrote.

8. A General Term for several Specific Terms.

a. The men and the women and the children all forsook the place.

b. The people all forsook the place.

9. An Exclamation for a Sentence,

Do you think he will go? Yes =I think he will go.

Have you seen him ? No.=I have not seen him.

10. A Participle for a Tense Form,—Subject and Correlatives omitted.

a. When the man shall accomplish this purpose, then he will be delighted.

b. The man, accomplishing this purpose, will be delighted.

a. When he shall have finished his studies, then he will graduate.

b. Having finished his studies, he will graduate.

a. When he shall finish his studies, then he will graduate.

b. Finishing his studies, he will graduate.

a. When he had finished his studies, then he graduated.

b. Having finished his studies, he graduated.

a. When he finished his studies, then he graduated.

b. Finishing his studies, he graduated.

a. Because he has finished his studies, therefore he now graduates.

b. Having finished his studies, he now graduates.

a. Because he finishes his studies now, therefore he graduates now.

b. Finishing his studies now, he graduates now.

a. When one General had failed, then another undertook the enterprise.

b. One General having failed, another undertook the enterprise.

11. An Infinitive for a Tense Form,—"that" omitted, &c.

a. He would not permit that they should go.

b. He would not permit them to go.

a. They suspected that he had done this mischief.

b. They suspected him to have done this mischief.

a. He asked ( ) that I should undertake this work.

b. He asked ( ) me to undertake this work.

a. They wished that they might go.

b. They wished themselves to go.

c. They wished ( ) to go.

a. That one should decide a case before hearing it is unjust.

b. To decide a case before hearing it is unjust.

a. They asked ( ) him that he should assist them.

b. They asked ( ) him himself to assist them.

c. They asked ( ) him ( ) to assist them.

a. That one should *be* good is better than that one should *seem* ( ) good.

b. To *be* good is better than to *seem* good.

a. They believe that he did (or that he has done) this thing.

b. They believe him to have done this thing.

a. They think that he is injuring them.

b. They think him to be injuring them.

a. They thought that he was injuring them.

b. They thought him to be injuring them.

12. A Participle for a Tense Form,—"that" omitted, &c.

a. I have fears ( ) that rain will fall before ( ) I ( ) reach home.

b. I have fears of rain falling before I reach home.

a He suspects that ( ) the man is dishonest.

b. He suspects the man being dishonest.

c. He suspects the man's being dishonest.

a. There is no danger ( ) that ( ) he will neglect his duty.

b. There is no danger of him neglecting his duty.

c. There is no danger of his neglecting his duty.

a. We do not fear that ( ) they will desert their post.

b. We do not fear them deserting their post.

c. We do not fear their deserting their post.

13. A Participle for a Tense Form,—a Relative being omitted.

a. Those men who desire preferment should make themselves worthy of it.

b. Those men desiring preferment should make themselves worthy of it.

a. On the time in which we arrived at the gate we found the porter asleep.

b. On arriving at the gate we found the porter asleep.

EXERCISES.

1. If some people would mind some people's own business, it would be better for some people.

2. Mr. John Smith built a large brick house; and Mr. J. Smith sold the large brick house.

3. They told him that his brother was dead; and when he heard that his brother was dead, he fainted.

4. Prof. Agassiz was a man of very great learning.

5. That is an assertion which admits of doubt.

6. He did the work in a very faithful manner.

7. John studied Latin; and Thomas studied Latin; and William studied Latin.

8. The corn and the wheat and the rye and the barley and the oats and the apples were all harvested.

9. Will they come and see us to-morrow? They will come and see us to-morrow.

10. When they had defeated the enemy, they proceeded to despoil the country.

11. They hoped that they might find some relics of the ancient people.

12. I have little hope that he will pay the money according to his promise.

13. Those who expect to become learned should not waste their time.

3d METHOD.—EXPANSION.

Expansion is the reverse of Contraction, and consists in supplying omissions, and in substituting full forms for contracted ones.

The Use of Expansion, in Analysis, is to discover the relations of the words which are expressed.

EXAMPLES.

a. No sleep till morn, when youth and pleasure meet
To chase the glowing hours with flying feet.

b. No sleep (will then be had) till morn, when youth and pleasure meet
(For themselves) to chase the glowing hours with flying feet.

Note. For other Examples, take in reversed order, those under Substitution.

EXERCISES.

1. He wished to visit England, but had not the means.

2. They asked him to resign; but he refused.

3. It is better to *suffer* wrong than to *do* wrong.

4. "Better late than never" is not so good a motto as "Better never late."

5. Neglecting this opportunity, it was impossible to escape.

6. Driven to despair by his misfortunes, he attempted to destroy himself.

7. The more money one has, the more he usually desires.

8. The man said he lost *one* horse, not *three;* and that a poor one.

9. He knows to sing and build the lofty rhyme.

10. Why not tell us where, and when, and why, and how the deed?

ORDER OF ANALYSIS.

The Proper Order in analysing a sentence is to determine 1. The Class; 2. The Sub-Class; 3. The Division; 4. The Sub-Division; 5. The Section; 6. The Sub-Section; 7.

The Order; 8. The Sub-Order; 9. The Genus; 10. The Sub-Genus; 11. The Cohort; 12. The Sub-Cohort; 13. The Species; 14. The Elements (Primitive and Expanded); 15. The Phrases; 16. The Elements of the Phrases. (See the Chart.)

PARSING.

Parsing (or Parting, from Lat. Pars) is the Analysis of the Elements of a Sentence, beginning with individual words.

The Things to be done in parsing a word are three; viz.:

1. To refer the word to its proper Class, Sub-Class, &c.;
2. To name its Inflectional form (if it has any Inflection);
3. To point out its Use, or its Relation to the other words of the Sentence.

Note. The reason for each step in classing a word, and the Rule for its Inflectional Form may be given until the Definitions and Rules are familiar.

The Proper Order of Parsing a word is to determine 1. Its Class; 2. Its Form; 3. Its Use.

The Purposes of Parsing are usually three; viz.:

1. To ascertain the meaning of Sentences;
2. To discover whether Sentences are correct or not;
3. To develop the powers of the mind.

EXAMPLES.

1. Him saw they not. 2. Them feared not he. 3. Whom knew I then the same to be. 4. This man, than whom none higher stood in estimation of the King, became the instrument of death.

Note. By parsing the words in the first Example we ascertain that the word "Him", althongh it stands before the Verb "saw" is not the Subject of "saw", since it is the Objective Case of the Pronoun, while "saw" is not an Infinitive Form. Also that the word "they", althongh it stands after the Verb "saw" is not the Object of "saw", since it is the Nominative Case. Hence this Sentence is inverted; and the meaning of it is "They saw not him." Such inversions are common, especially in Poetry and Oratory.

In the 3d Example the words read much more smoothly than if they were arranged "I then knew whom to be the same"; but it is easily discovered, by Parsing, that the meaning must be the same.

In the 4th Example the word "whom", being the Objective Case, ought to be the Object of some Verb or Preposition, or the Subject of an Infinitive. Since, however, it is neither of these, but the Subject of the Verb "Stood" (understood), it is evident that the Sentence is incorrect; and that the form "whom" should be altered to "who". So also in the passage from Milton, "Satan, than whom none higher sat, &c."; and Mat. 16 : 15, "Whom say ye that I am ?" &c.

MODELS OF ANALYSIS AND PARSING. (See Note 21.)

1. *The Farmer's horses are feeding in his pasture.*

Analysis.

This is a Simple, Copulative, Active, Affirmative, Positive, Indicative Sentence.

The Expanded Subject is "The farmer's horses".

The Primitive Subject is "horses".

The Copula is "are".

The Expanded Predicate is "feeding in his pasture".

The Primitive Predicate is "feeding."

The Expanded Modifier of "horses" is "The farmer's", a Simple Substantive Phrase.

The Primitive Modifier of "horses" is "farmer's".

The Primitive Modifier of "feeding" is "in his pasture", a Simple Prepositional Phrase.

The Expanded Object of "in" is "his pasture".

The Primitive Object of "in" is "pasture".

The Primitive Modifier of "pasture" is "his".

Parsing.

The word "The" is (1.) the Definite Article; and (3.) it limits "farmer's".

"Farmer's" is (1.) a Common Full Noun; (2.) of the Masculine Gender, Singular Number, Possessive Case, and (3.) is used to modify "horses".

"Horses" is (1.) a Noun, Common, Defective, Doubtful; (2.) of the Plural Number, the Stem; and (3.) it is used as the Subject of "feeding".

"Are" is (1.) a Copula (Principal Parts Am, Was, Been), (2.) of the Present Tense, Plural Number, and (3.) is used

to connect the Subject "horses" with the Predicate "feeding".

"Feeding" is the Present Participle of the Verb "feed" and used as the Predicate of "horses".

"In" is (1.) a Simple Substantive Preposition, and (3.) is, used to show the relation between "feeding" and "pasture".

"His" is (1.) a Personal Pronoun, (2.) of the Third Person, Singular Number, Masculine Gender, Possessive Case, and (3.) is used to limit "pasture".

"Pasture" is (1.) a Common Defective Neuter Noun, (2.) of the Singular Number, the Stem, and (3.) is used as the Object of the Preposition "in".

2. *Joseph and Henry could not find the oxen.*

Analysis.

This is a Complex, Subjective, Verbal, Negative, Positive, Indicative Sentence.

The Compound Subject is "Joseph and Henry", a Simple Substantive Phrase.

The Simple Expanded Predicate is "could not find the oxen", a Simple Verbal Phrase.

The Primitive Predicate is "could find".

The Modifiers of "could find" are "not" and "the oxen".

The Expanded Object of "could find" is "the oxen".

The Primitive Object of "could find" is "oxen".

The Primitive Modifier of "oxen" is "the".

Parsing.

"Joseph" is (1.) a Noun, Proper, Full, (2.) Masc. Gen., Sing. Num., the Stem, and (3.) is used as a part of the Subject of "could find".

"And" is (1.) an Absolute Conjunction, and (3.) is used to connect "Joseph" with "Henry."

"Henry" is parsed like "Joseph."

"Could find" is (1.) an Irregular Verb, (Prin. Parts Find, Found, Found), (2.) Indefinite Tense, the Stem, and (3.) is used as the predicate of "Joseph and Henry."

"Not" is (1.) an Adverb, of Negation, and (3) is used to modify "could find."

"Oxen" is (1.) a Common Defective Masculine Noun, (2) Plur., Stem, and (3.) is used as the Object of "could find."

3. *Nations have perished; and kingdoms have gone to decay*

Analysis.

This Sentence is Compound, Loose, Normal, Direct.

The First Member is "Nations have perished."

The Second Member is "kingdoms have gone to decay."

The Connective is the word "and."

4. *He studies the intrests of his employer, and discharges all his duties faithfully.*

Analysis.

This Sentence is Compound, Loose, Reduced, Direct.

The First Member is "He studies the interests of his employer."

The omitted Subject of the Second Member is "he."

The Second Member is "(he) discharges all his duties faithfully."

5. *When the weather is good, then we usually walk in the fields.*

Analysis.

This Sentence is Compound, Compact, Single, Reversed, Absolute.

The Correlatives are "When" and "then."

The Second Member is "When the weather is good."

The First Member is "then we usually walk in the fields."

The Connective is the pair of Correlatives, "When" and "then."

Parsing.

The word "when" is (1.) an Adverb of Time, and (3.) is used to limit the Copula "is", and also, by its relation to "then", to connect the two Members of the Compact Sentence.

The word "then" is (1.) an Adverb of Time, and (3.) is

used to limit the Verb "walk", and also, by its relation to "when", to connect the two members.

6. *If the weather prove favorable, then I shall return to-morrow.*

Analysis.

This Sentence is Compound, Compact, Single, Reversed, Conditional, Contingent.

The Correlatives connecting the Members are "If" and "then."

The Second Member is "the weather (shall) prove favorable."

The First Member is "I shall return to-morrow."

The Sentence constituting the First member is Simple, Verbal, Affirmative, Positive, Indicative.

That forming the Second Member is of the same kind.

Parsing.

The word "If" is (1.) a Conjunction, Relative, Correlative of "then", and (3.) is used to introduce the Condition, and to connect the two Members.

The word "then" is (1.) a Conjunction, Relative, Correlative of "if", and (3.) is used to introduce the Conditional Assertion, and also to connect the two Members.

7. *If I were sure of a welcome, I would call upon him.*

Analysis.

This Sentence is Compound, Compact, Single, Reversed, Conditional, Hypothetical.

The word "then", correlative of "if" is understood.

The Sentence "I were sure of a welcome," constituting the second Member, is Simple, Copulative, Neuter, Affirmative, Positive, Subjunctive.

Parsing.

The word "were" is (1.) a Copula, (2.) Hypothetical Tense, the Stem, and (3.) connects the Subject "I" with the Predicate "sure."

8. *If I saw any reason for going, then I would go.*

Analysis.

This Sentence is Compound, Compact, Single, Reversed, Conditional, Hypothetical.

The Sentence "I saw any reason for going," constituting the Second Member, is Simple, Verbal, Affirmative, Positive, Subjunctive.

Parsing.

The word "saw" is (1.) a Verb, Irregular, (Prin. Parts See, saw, seen), (2.) Past Tense, Stem, and (3.) is used instead of a Hypothetical Tense, as the Predicate of "I."

9. *If that* ( ) *be so,* ( ) *his case is hopeless.*

This Sentence is Contingent.

Parsing.

The word "be" is a Copula, Present Tense, the Stem, and connects the word "thing" understood with "so." The word "so" (=such) is an Adjective, and is used as the Predicate of "thing."

10. *If John comes home, he will receive a farm.*

In this Sentence the Present "comes" is used for the Future "shall come."

11. *If you came here oftener, it would be for your advantage.*

In this Sentence the Past "came" is used for the Indefinite "should come."

12. *If William had written the letter before the news came, he is excusable.*

This Sentence is Contingent; and "had written" is simply the Compound Past Tense, Stem.

13. *If William had written the letter before the news came he would have been excusable.*

This Sentence is Hypothetical; and "had written" is used instead of a Compound Hypothetical Tense.

14. *If he had been there, he would have prevented it.*

This Sentence is Hypothetical; and "had been" is used instead of a Compound Hypothetical Tense.

15 *If, when he was young, he had improved his opportunities, then, when he was old, he would not have been despised.*

This Sentence is Compound, Compact, Triple, Reversed, Conditional, Hypothetical.

16. *Therefore, indeed, he returned the Watch, for it was a thing of little value; but therefore he did not return the Diamonds, for they were things of very great value.*

This Sentence is Compound, Compact, Triple, Direct Absolute.

The first Single Compact Sentence is "Therefore he returned the Watch, for it was a thing of little value". Its Correlatives are "Therefore" and "for".

The second Single Compact Sentence is "therefore he did not return the Diamonds, for they were things of very great value".

Its Correlatives are also "therefore" and "for".

The Correlatives uniting the two Single Compact Sentences are "indeed" and "but".

17. *I have seen the man who fell from the roof.*

Analysis.

This Sentence is Compound, Close, Simple, Direct.

The first Member is "I have seen the man".

The second Member is "who fell from the roof".

The Connective is the word "who".

Parsing.

The word "who" is (1.) a Pronoun, Relative, relating to man, (2.) Nominative Case, and (3.) is used as the Subject of "fell", and also, by its relation to man, to connect the two Members.

18. *The man who lost his horse has bought another.*

This Sentence is Compound, Close, Simple, Inverted.

The first Member is "The man has bought another (horse)".

The second Member is "who lost his horse"

This Member is placed between the parts of the first in order to bring the Relative Pronoun "who" as near as possible to its Antecedent "man".

19. *The weather is very warm, which is unfavorable to health.*

This Sentence is Compound, Close, Complicate, Direct. The Antecedent of "which" is "the weather is very warm".

20. *Lead is heavier than Iron.*

This Sentence is Compound, Close, Simple, Direct.

The first Member is "Lead is heavier (in the comparison)".

The second Member is "(in) than iron (is heavy)".

The Connective is the Relative Pronoun "than", whose Antecedent is the word "comparison" (understood) in the first Member.

21. *He refused ( ) what was offered.*

In this Sentence the word "what" is (1.) a Relative Pronoun, relating to the word "thing" understood, and (3.) is used as the Subject of "offered".

22. *Wait here until I see what means can be adopted.*

This Sentence is Compound, Close, Simple, Direct.

The first Member is "Wait here until (the time)".

The second Member is "(in which) I (shall) see (those means) what means can be adopted".

This second Member is itself a Compound, Close, Simple, Direct Sentence, in which the Connective is the Relative Pronominal Adjective "what", relating to its antecedent "(means)".

23. *There needed a new dispensation of religion.*

In this Sentence the word "There" is (1.) a Pronoun, Indefinite (meaning the people, the world, society, &c.), and (3.) is used as the Subject of "needed".

24. *There needs little skill for doing such work.*

In this Sentence the Pronoun "There"=any one, any person, &c.

25. *There is no better evidence of a man's being a coward than his constant boasting of his courage.*

This Sentence is Compound, Close, Simple, Direct.

The first Member is "There is no better evidence of a man's being a coward.

The second Member is "(in) than his constant boasting of his courage (is good evidence)."

The Subject of the first Member is the Indefinite Pronoun "there."

The first Member is a Complicate Sentence, of which the Elementary Sentence is "a man's being a coward", which is a modified form of "a man is a coward," and is used as a Modifier of the word "thing" understood.

The Connective is the Relative "than", which="that" and relates to the word "comparison" understood.

26. *His answer was "I am ready for any emergency."*

This Sentence is Complicate, Simple, Co-Predicative, Primary.

The Elementary Sentence "I am ready for any emergency" is Simple, Copulative, Neuter, Affirmative, Positive, Indicative.

27. *They saw that ( ) he was unwilling.*

This Sentence is Complicate, Simple, Co-Predicative, Secondary.

The Elementary Sentence "he was unwilling" is used as a Modifier of the word "thing" understood after "that".

28. *Thomas and William refused to go.*

This Sentence is Complicate, Complex, Subjective, Co-Predicative, Secondary.

The Elementary Sentence "(themselves) to go" is the Obj. of "refused."

This Elementary Sentence is Simple, Verbal, Affirmative, Positive, Infinitive.

29. *To say that he had seen the Emperor was his ambition.*

This Sentence is Complicate, Simple, Co-Subjective, Primary.

The Elementary Sentence "(himself) to say that he had seen the Emperor" is itself Complicate, Simple, Co-Predicative, Secondary, Verbal, Affirmative, Positive, Infinitive.

30. *His refusing to apologize was proof that an insult was intended.*

This Sentence is Complicate, Simple, Co-Mixed, Secondary, Copulative, Neuter, Affirmative, Positive, Indicative.

The Elementary Sentence in the Subject is "(himself) to apologize", and is used as the Object of "refusing".

The Elementary Sentence in the Predicate is "an insult was intended", and is used as a Modifier of the word "(thing)" understood.

31. *I shall have finished the letter by eight o'clock.*

The Phrase "by eight o'clock"=by the time which is called eight hours of the clock.

32. *Who will show ( ) us any good ( )?*

This Sentence is Simple, Verbal, Affirmative, Interrogative, Indefinite, Direct, Indicative.

The word "to" is understood before "us"; and "thing" after "good".

33. *The sun having risen, we pursued our journey.*

In this Sentence the Compound Participle "having risen" is substituted for the Compound Past Tense "had risen", to show the omission of the Correlatives "when" and "then"

34. *Use all the care which it is possible for you to exercise.*

This Sentence is Compound, Close, Simple, Direct.

The first Member "Use all the care" is Simple, Verbal, Affirmative, Positive, Imperative.

The second Member, "which it is possible for you to exercise", is Complicate, Simple, Co-Subjective, Primary.

The Elementary Sentence "(yourself) to exercise which" is Simple, Verbal, Affirmative, Positive, Infinitive; and it is used as a Modifier of the Indefinite Pronoun "it", which is the Subject of "possible".

35. *They taught him grammar.*

This is a Double Objective Sentence, and="They taught (to) him grammar", or "They taught him (in) grammar".

36. *They called him John.*

This Sentence="They called (to) him John", or "They called him (by the name) John."

37. *I was taught grammar.*

In this Sentence "grammar" is the Object of "in" understood.

38. *We hear much now a days about progress.*

In this Sentence the word "days" is the Object of the Preposition "a", which shows the relation between "now" and "days". The "a"=of.

"Now" is a Noun, the Object of "in" understood. The

Phrase is often consolidated (now-a-days, or nowadays) and forms an Adverb.

39. *Three times three is nine.*

This Sentence is an abbreviation of the following:

The *number* formed by taking "*three*" three times *is* nine.

It should be written three-times-three is nine. The consolidated phrase constitutes a Compound Noun.

40. *To speak plainly, the man was drunk.*

This Sentence is a Contracted form of the following:

"Because I wish to speak plainly, therefore I say the man was drunk".

41. *The more we have, the more we desire.*

This Sentence is Compound, Compact, Single, Absolute.

The Correlatives are "The" and "the" (=L. quantu and tantu).

The word "the", in this example, is not the Article, but is derived from the old Instrumental Case of "that"; and the Sentence=By how much we have more, by so much we desire more.

42. *William became the leader of a party.*

The word "become" is the Copula "be", in combination with the Verb "come", and called a Copulative Verb.

This Sentence, then, is Complicate, and is equivalent to the following: William came (to the condition of himself) to be the leader of a party.

43. *William came to be the leader of a party.*

This Sentence is ambiguous in signification; and in one sense it is exactly equivalent to the preceding Example. In the other sense it=the following: William came (for himself) to be the leader of a party.

This is Complicate, Simple, Co-predicative, Secondary, Verbal, Affirmative, Positive, Indicative.

The Elementary Sentence is "(himself) to be the leader of a party"; and it is used as the Object of the Preposition (for).

44. "*He? Did you say he?*"——"*I said he*".

In each of these expressions the word "*he*" is the Subject of some word understood; and the Sentences are Complicate.

In the Sentence "*He, his* and *him* are forms of the Personal Pronoun", *he, his,* and *him* are used to limit "*words*" understood.

45. "*It is not by starts of application that eminence can be attained*".

The structure of this sentence is readily seen when arranged thus: "It is not (true) that eminence can be attained by starts of application".

46. "*Woe worth the day*".

In this example "*worth*" is the Copula; and the sentence ="Woe be to the day".

47. "*This book is worth a dollar*" This="This book is (a book of the) worth (of) a dollar".

48. "*It took Rome three hundred years to die*".

In this sentence "*Rome*" is used as a Modifier of the Subject "*It*".

49. "*We do you to wit of the grace of God*". 2nd Cor. 8 : 1.

In this sentence "*do*"=*make* or *cause;* and "to wit"=*to know.*

50. "*They elected him Governor*".

This=They elected him (for himself to be) governor.

51. "*He was chosen king*". This=He was chosen (for himself to be) king.

52. "*He opened his hand wide*" This=He opened his hand (for it to be) wide.

53. "*The glasses were colored blue*". This=The glasses were colored (for them to be) blue.

54. "*Soft sighed the flute*". This=*Softly* sighed the flute.

55. "*His provisions were grown short*". This=His provisions were grown (to themselves to be) short.

56. "*The vowel is pronounced short*".
This=The vowel is (so) pronounced (as itself to be) short.

57. "*Horses are sold extremely dear*". This=Horses are sold (at an) extremely dear (price.)

58. "*But mercy first and last shall brightest shine*".
This=But mercy first and last shall (in the) brightest (manner) shine.

59. "*They all ran away, to a man*".
This=They all ran away; (and this statement is exact) to a man.

60. "*The wall is three feet high*". This=The wall is high (by) three feet.

61. "*His son is eight years old*". This=His son is old (by) eight years.

62. "*The load weighs a ton*". This=The load weighs (itself by) a ton.=The load *is weighed* (i. e. balanced) by a ton.

63. "*The trees measures ninety feet*".=The tree measures (itself by) ninety feet.=The tree is measured (i. e. equalled in length) by ninety feet.

Note. The idiom in the last two examples is similar to the French idiom in which Reflexive Verbs are used as a substitute for a Passive Voice. e. g. "Corn sells at a good price" is rendered in French *Le blé se vend à bon prix;* i. e., *literally*, "The corn *sells itself* at a good price."

64. "*Methinks they were right*".
"Methinks"=it thinks to me=it seems to me.

65. "*William left Boston, where he was doing well*"
This Sentence is Compound, Close, Simple, Direct.
The Connective is the Relative "where", which relates to "Boston", and is used to modify "doing". It is the old Locative Case of "*which*". (See Note 26.)

66. *He has gone to Boston, whence he will proceed to Salem.*

This Sentence is Compound, Close, Simple, Direct. The Connective is the Relative Pronoun 'whence", which relates to Boston, and limits "will proceed". It is the old Genitive Case of "which".

67. *He came from Boston, whither he will soon return.*

This sentence is Compound, Close, Simple, Direct. The Connective is the Relative Pronoun "whither", which relates to "Boston", and limits "will return". It is the old Adlative Case of "which". (See Note 26.)

68. *Please tell me the reason why he failed.*

In this sentence the word "why" is a Relative Pronoun, —the old Instrumental Case of "which".

69. *That horse of yours, &c.* This="That horse of yourself, &c."

70. "I stood upon the hills, where heaven's wide arch
Was glorious with the sun's returning march;
And woods were brightened; and soft gales
Went forth to kiss the sun-clad vales."

This Sentence is Compound, Loose, Normal, of three Members.

The first Member, including the first two lines, is Compound, Compact, Single, Absolute,—the Correlatives being "there" (understood) and "where." Each Member of this Compact Sentence is Simple.

The second Member of the original Sentence, "woods were brightened", is a Simple Sentence, and is connected to the first Member by the Conjunction "and".

The third Member, "soft gales went forth to kiss the sun-clad vales", is Complicate, Simple, Co-Predicative, Secondary, Verbal, Affirmative, Positive, Indicative, and is connected to the second Member by the Conjunction "and".

The Elementary Sentence in this Member, "(themselves) to kiss the sun-clad vales", is Simple, Verbal, Affirmative Positive, Infinitive, and is used as the Object of the Preposition (for).

71. *He broke the letter open.*=He broke open the letter. =He broke the letter (to it to be) open, i. e., He broke the letter; (and the "*end*" of the breaking was it to be) open.

72. *He washed his hands clean.*=He washed his hands (to them to be) clean.

73. *I had rather that he should go than that I should go.* In this sentence "had" is a relic of the old Subjunctive Mood, and="would have". So in all similar cases where "had" is used before "rather", "better", &c.

74. *They had better return.*=They would have (themselves) better (in themselves to) return.

75. "There was a sound of revelry by night;
And Belgium's Capital had gathered then
Her beauty and her chivalry; and bright
The lamps shone o'er fair women and brave men;—
A thousand hearts beat happily; and when
Music arose with its voluptuous swell,
Soft eyes looked love to eyes which spake again;
And all went merry as a marriage bell;
But *hush! hark!* a deep sound strikes like a rising knell!"

This Sentence is Compound, Loose, Normal, of Seven Members, which are separated by the Semicolons.

The first Member, of which the word "There" is the Subject, is Simple.

The second Member is Simple, and is connected to the first by "and".

The third Member is Simple, and is connected to the second by "and".

The fourth Member is Simple, and is connected to the third by "and" (understood).

The fifth Member is Compound, Compact, Single, Absolute, having "when" and "(then)" for its Correlatives, and connected to the fourth by "and".

The second Member of this Compact Sentence is Compound, Close, Simple, Direct.

The sixth Member is Compound, Compact, Single, Absolute, having "(as)" and "as" for its Correlatives, and is connected to the fifth by "and".

The seventh Member is Compound, Compact, Single, Absolute, having "(so)" and "as" (which should have been used instead of "like") for its Correlatives, and is connected to the sixth by the Conjunction "But".

"Hush" and "hark" are used as Exclamations.

CHAPTER II.—SYNTHESIS.

Synthesis is that part of Syntax pertaining to the *construction* of Sentences.

The Divisions of Synthesis are Agreement, Government, Arrangement, the Uses of Words and Forms,—and Idioms.

SECTION I.—AGREEMENT.

Agreement is the correspondence of words of different classes in respect to forms.

The Classes of Agreements are three, viz.:

1. Those of the Pronoun with the Noun it represents;
2. Those of the Adjective with the Noun it limits; and
3. Those of the Verb or Copula with the Subject of the Sentence.

Corresponding Forms are those which, in different Classes, have the same names.

EXAMPLES.

The word "he" is the 3d Person of the Singular Number of a Pronoun; and "goes" is the 3d Person of the Singular Number of a Verb. "He" and "goes", therefore, are Corresponding Forms.

Equivalence. Two or more Singular Forms of Nouns or Pronouns, connected by "and" are, in respect to Agreement, equivalent to a Plural Form, *unless they denote the same thing.*

Impossibility. Agreement is impossible without Corresponding Forms.

GENERAL RULE FOR AGREEMENT.

Use Corresponding Forms, if possible, in uniting words of different classes.

CLASS I.—AGREEMENTS OF PRONOUNS.

Principle. Pronouns should agree with their Nouns in Gender and Number.

SPECIAL RULES.

1. Use a Masculine Form to represent a Masculine Noun, or a Masculine Form of a Noun,—a Feminine Form to represent a Feminine Noun, or a Feminine Form of a Noun, and a Neuter Form to represent a Neuter Noun.

2. Use a Masculine Form to represent a Doubtful Noun, when the sex is unknown; but when the sex is known, use the appropriate Form.

3. Use a Singular Form to represent a Singular Form of a Noun, and a Plural Form to represent a Plural Form of a Noun.

4. Use a Singular Form to represent a Noun which is Plural in form, but singular in sense.

5. Use a Singular or Plural Form, according to the sense, to represent an Ambiguous Noun.

6. Use a Singular Form to represent a Singular Collective Noun; but use a Plural Form, when necessary, to represent some such Plural word as "individuals", "members", &c., understood before the Collective Noun.

7. Use a Form of the 1st Person to represent any Compound Term including a 1st Person.

8. Use a Form of the 2nd Person to represent any Compound Term including a 2nd Person but not a 1st Person.

9. Use a Form of the 3d Person to represent any Compound Term not including a 1st Person or a 2nd Person.

EXERCISES. (Correct the errors, and fill the blanks.)

1. The gentleman had her watch stolen yesterday.
2. When the Authoress heard that statement, he was surprised.
3. This ink does not hold his color well.
4. A certain teacher proposed a question to its class.
5. John slipped on the ice, and sprained their ankle.
6. Those men carried his heads very high.
7. Those young men will be despised unless ——— change ——— course.

8. When the man was last seen, ——— was standing with ——— hat in ——— hand.

9. The lady said that ——— would use ——— influence as far as ——— could.

10. The child has burnt ——— fingers upon the hot stove.

11. That statue appears as if ——— would soon fall from ——— pedestal.

12. The Society refused ——— assent to this arrangement.

13. The (members of the) Society expressed ——— approbation by cheering.

14. A good teacher is usually beloved by the most of ——— pupils.

15. The enraged Elephant broke ——— chain, and rushed upon ——— keeper.

16. The frightened sheep escaped from ——— keeper, and fled into the woods.

17. The swift footed deer left ——— pursuers far behind.

18. The lady said that ——— hated politics, and thought ——— very wearisome.

19. James and John lost his way in the woods.

20. Neither Henry nor William lost their way in the same woods.

21. Susan and Mary forgot ——— books, and went back for ———.

22. You and I were not perfect in your recitations this morning.

23. You and I and James ought to have been in ——— seats before now.

24. You and he are deserving of praise for ——— diligence.

25. He and John have written ——— compositions for next week.

26. That eminent philosopher and statesman sent in ——— resignation.

CLASS II.—AGREEMENTS OF ADJECTIVES.

Principle. Adjectives should agree with their Nouns or Pronouns in Number.

RULE.

Use a Singular Adjective or a Singular Form of an Adjective to limit a Singular Form of a Noun or Pronoun, and a Plural Adjective or a Plural Form of an Adjective to limit a Plural Form.

EXERCISES. (Correct the errors, and fill the blanks.)

1. The Surveyor's Chain is four rod long.
2. Some people object to these kind of exercises.
3. I think that the merchant asks too much for these molasses.
4. Please tell me the price of ——— shears.
5. What do you think of the credibility of ——— news?

6. Tell the servant to be careful in removing ——— ashes.
7. I never like to converse with ——— sort of persons.
8. The Doctor says that ——— victuals ——— not suitable for the patient.
9. The surveyor uses a four-rod chain.
10. The carpenter uses a ten-foot pole and a twelve-inch rule.

CLASS III.—AGREEMENTS OF THE COPULA AND VERB.

Principle. The Copula or Verb should agree with its Subject in Number and Person.

RULES.

1. Use a Singular Form with a Singular Subject, and a Plural Form with a Plural Subject.

2. Where Plural Forms are lacking, use the Tense Stems instead of them.

3. When the Subject is a Personal Pronoun, use a Form of the 1st Person with a Subject of the first Person,—a Form of the 2nd Person with a Subject of the 2nd Person, —and a Form of the 3d Person with a Subject of the 3d Person.

4. Where Personal Forms are lacking, use Tense Stems instead of them.

5. When the Subject is a Singular Noun or a Sentence, use a form of the 3d Person Singular with it.

6. When the Subject is a Relative Pronoun, make the Copula or Verb agree, if possible, with the Antecedent of the Relative.

EXERCISES. (Correct the errors and fill the blanks.)

1. Many great and good men is still living.
2. We am going to the Lecture this evening.
3. The man says that he are going to Philadelphia.
4. Willie said that he were going to have a new pair of skates.
5. I does not believe that I is not as good as he am.
6. John write compositions better than James do.
7. Thou is not well prepared for recitation.
8. I thinks that thou have need of more diligence.
9. Thou said that thou would retnrn very early.
10. Thou will be fortunate if thou escape without damage.
11. They has not returned, and is not expected to return.
12. Persons who is wise will take care of their health.

18. The signers of the Declaration of Independence ——— all dead.
14. The man who ——— hurt by the accident ——— recovered.
15. Those men ——— no need to apologize, when their work ——— finished.
16. If thou ——— been faithful to thy trust, thou ——— be rewarded.
17. Those books ——— written by authors who ——— wise and good.
18. I ——— not *sure* that he ——— a knave; but I think he ———.
19. If they ——— honest, they ——— return those articles to their owners.
20. The times ——— changed since these old men were young.
21. Joseph and Thomas is gone to the Fair.
22. You and I and George was on the same train to-day.
23. If I was in your place, I would not go there.
24. Was he as wise as he thinks he be, he would not do such things.

SECTION II.—GOVERNMENT.

Government is the control of one word over another in respect to Case.

The Species of Government are three; that of the Subject, that of the Predicate, and that of the Object.

1. **A Subject** is governed by its Copula or Verb.
2. **A Predicate** is governed by its Copula.
3. **An Object** is governed by its Verb or Preposition.

SPECIES I.—GOVERNMENT OF THE SUBJECT. RULES.

1. When the Subject of any Tense Form is to be a Pronoun, use its Nominative Case.

2. When the Subject of an Infinitive is to be a Pronoun, use its Objective Case.

SPECIES II.—GOVERNMENT OF THE PREDICATE. RULE.

When a Predicate is to be a Pronoun, use the Nominative Case with a Tense Form, and the Objective Case with an Infinitive.

SPECIES III.—GOVERNMENT OF THE OBJECT. RULE.

When the Object of a Verb or Preposition is to be a Pronoun, use its Objective Case.

EXERCISES. (Correct errors and fill blanks.)

1. Him and me went to the city on the 4th of July.
2. Them said them wished we to come and assist they.
3. The persons who them wished to be there were not there.
4. The man saw they while them were stealing the horse.
5. Her said that the book belonged to they.
6. The teacher told the boy that ——— would give ——— a book.
7. When the prisoners heard the evidence against ———, ——— despaired.
8. Thomas told his friends that he wished ——— to assist ———.

SECTION III.—ARRANGEMENT.

1. The Normal Arrangement of a Simple Verbal Sentence, with Primitive Elements, is (1.) The Subject; and (2.) The Predicate.

2. A Copulative Sentence has (1.) The Subject; (2.) The Copula; and (3.) The Predicate.

3. Adjectives modifying a Noun are placed before it.

4. Adverbs modifying a Copula or Verb are placed after it; but those modifiying an Adjective or Adverb are placed before it.

5. The Object of a Verb or Preposition is placed after it.

6. A Prepositional Phrase is placed after the word it limits.

7. Separate Adjectives. Several Adjectives separately modifying a Noun are placed before it in any order, and connected by Conjunctions expressed or understood.

8. Consecutive Adjectives. Of several Adjectives consecutively modifying a Noun, the 1st is placed immediately before the Noun, the 2nd before the 1st, and the 3d before the 2nd, &c., with no Conjunctions or Points between them.

9. An Article precedes its Noun; and if other Adjectives are used with it, the Article precedes the whole.

10. Adverbs of the same Group. Several Adverbs of the same Group, limiting a Verb, are placed after it, and connected by Conjunctions, expressed or understood.

11. Adverbs of Different Groups. When Adverbs

of different Groups modify the same Verb, some are placed before it and some after it,—those of the same Group being placed together.

12. Modal Adverbs modifying a Verb are placed before it.

13. Variation. This Order is frequently and extensively varied for special purposes.

EXAMPLES.

1. Time flies. 2. Time is precious. 3. He has active assistants.
4. He writes rapidly. They are not present. She is very active. A lazy student will most certainly fail to succeed.
5. We met them in the field of wheat by the side of the river.
6. He is a man of great learning. They write in a careless manner.
7. He had an old, weather-beaten, and dilapidated house.
8. The poor old man owned a miserable little brown house.
9. The house stands near a large spreading oak-tree.
10. That young man writes slowly, carefully, and accurately.
11. They usually prepare their lessons carefully and thoroughly.
12. The young men certainly speak with much ease and propriety.

RULES OF ARRANGEMENT.

1. Place all Modifiers so that it shall be evident what words they are intended to limit.

2. Arrange all parts of a Sentence so as to make the meaning as clear as possible.

3. Place emphatic words, when practicable, near the beginning or the end of a Sentence.

4. Place Relative Pronouns as near as possible to their antecedents.

5. Avoid beginning a Sentence with "*and*" or "*but*".

6. Place the most emphatic Modifier of a Verb immediately after it.

7. Avoid closing a Sentence with a Preposition, unless its Object be the Relative "*that*", or "*what*".

8. Place all Pronouns so that it shall be evident what words they represent.

9. Place the Article before its Noun.

10. Place the Indefinite Article *after* "such", "many",

"what", and "both"; and after words limited by "as", "so", "how", and "too".

11. Avoid the use of Parentheses, redundant words, and Exclamations.

12. Avoid a succession of words or syllables of like sound.

13. In Interrogative Sentences, unless the Subject is an Interrogative Pronoun, place the Subject after the Verb or Copula; or, if Auxiliaries are used, place the Subject after the first Auxiliary. Also observe the same rule in Hypothetical Sentences, when "if" is omitted; and likewise in Imperative Sentences.

14. In referring to several individuals, place *first* the word designating the person addressed, and let that denoting the speaker stand last;—but if anything unfavorable is mentioned, reverse the order.

15. Let no word come between the "to" of an Infinitive and the other parts of the form.

EXERCISES. (Correct the errors.)

1. These lines were written by one who has for many years lain in his grave for his own amusement.

WANTED. A boy to open Oysters abont fifteen years old.

He is not prepared thoroughly to weigh the arguments.

They are not fitted properly to enter upon this work.

2. He yet would not, although he had the opportunity of doing so, take advantage of their want of preparation.

3. By him the *discovery* was made; and the *honor* should be ascribed to him.

I tell you again, gentlemen, that *justice* ought to be our first object.

4. The man has returned for his own benefit who left his country for his country's good.

5. And, now, gentlemen, it is time for us to attend to other matters.

But none are so blind as those who do not wish to see.

6. This poet has the ability to write rapidly and beautifully snch things.

He takes this course for the benefit of his friends, for the welfare of his neighbors, and for his *own* interest.

7. He is the most singular man whom I have ever been acquainted with.

This result is that which I have long been laboring for.

8. I went to the stable for a horse with Tom Flynn; and I told the man to put the saddle on him.

The man told the boya to saddle the donkey; and so they saddled him.

John said that his brother had returned, and that he had lost his watch.

9. I saw stars the, beautiful and numberless as sands the on a beach.

10. I never before saw a such multitude of people.

It is surprising how a great part of life is made up of trifles.

11. Walter (for that was the name of the boy whom I met) requested me to go with him.

The way and manner of doing it is certainly, as it seems to me, very evident and plain and easy to be underatood and comprehended.

They returned back again to the same city from whence they came forth.

How beautiful the grass and trees and flowers look in the Spring! and how sweetly the birds sing! and how joyful every thing seems!

12. This miserable old man chillily and lonelily proceeded to his miserable home.

"O'er the sea see the flamingo flaming go,
The lark hie high, the swallow follow low,
The small bees busy at their threshold old,
And lambs lamenting the three-fold fold."

13. A man very much under the influence of liquor, with a pair of ahad, was making his way under difficultiea to the depot on Saturday.

She added to unusual learning much talent as a painter, and according to her admiring cotemporaries, as a poetical writer.

She wrote, among other poems, a spirited defense of her sex, in answer to Pope's Characters of Women, which Duncomb praisea in his Feminead.

Rich or poor you have always been to me a true friend.

The English hate frogs; but the French love frogs and hate the English, and cut off their hind legs, and consider them a great delicacy.

John Smith, his wife, baby, and dog came up to town to see the fair; and passing through the streets he amused himself by barking at every unprotected female he met.

14. James and I and you were present at the wedding.

I and you and Thomas were very fortunate.

You and Henry and I committed a great error.

15. It is not advisable for us to now go there.

For him to in that manner have gone there is strange.

SECTION IV.—USES OF WORDS AND FORMS.

NOUNS.

A Noun Stem is used as a Subject, Predicate, Modifier or Exclamation.

A Possessive Case of a Noun is always used as a Modifier.

Modifying Noun. A Noun is used as a Modifier in several ways:

1. It is appended to another Noun meaning the same thing, for the purpose of identifying or explaining it. (Apposition.)

2. It is placed, like an Adjective, before a Noun meaning a different thing. In this use it becomes an Adjective substantially (except in the Possessive Form), and is frequently in fact a contraction of an Adjective, as "gold" for "golden"; "wood" for "wooden"; &c.

3. **It is used as the Object of a Verb.** In this use it modifies the Verb by answering the question "What?", —just as other Modifiers answer the questions "When?", "Where?", "Whence?", "How?", "Why?", &c.

4. **It is used as the Object of a Preposition.** In this use it also answers the question "What?", and modifies the Preposition, just as in the first use it modifies a Noun in Apposition; for the Preposition and its Object mean the same thing. The apparent exception to this principle in the case of the Adjective and Phrase prepositions is the result of Contraction. On restoring the original forms, the principle holds good.

5. **In the Possessive Form** it modifies a Noun denoting a different thing, and indicates origin, possession, authorship, adaptation, &c.

The Possessive Case of a Noun is usually equivalent to the Stem placed after the word "of", as John's house = The house of John.

A Noun followed by Modifiers is often treated as a Compound Noun; and its Possessive Case is formed by adding the Possessive termination to the last word, as "For

my servant David's sake"; "The President of the Literary Society's decision"; &c., but such expressions are awkward and should be avoided.

Joint Limitation. Of two or more Nouns *jointly* limiting the same word, only the last takes the Possessive form; but if they *separately* limit the word, then each takes that Form.

EXAMPLES.

1. Time is short. I wish the money to be sent. He is a farmer.

Richard wishes to be a painter. He wears a cloth coat and a gold chain.

They eat the bread of industry. That iron fence belongs to Henry.

Milton, the poet, and Bacon, the philosopher, were very distinguished men.

Friends and Countrymen, I congratulate you. James, come here.

2. John's hat. Children's shoes. The tree's fruit. Webster's Dictionary.

The animal's tracks. The horse's back. The ship's sails. The man's debts.

The rope's end. The citizen's duty. The laborer's work. The parent's obligation. The child's disobedience. Ivison, Blakeman, and Taylor's Publications. Webster's, Worcester's, and Smart's Dictionaries.

PRONOUNS.

Use. A Pronoun represents a Noun, a Phrase, or a Sentence.

Origin. Originally all Pronouns were Definitive Adjectives.

Personal Pronoun. The Forms of the Personal Pronoun are all from the same original, and are closely related to the Pronominal Adjectives.

A Nominative Case is used as a Subject, Predicate, or Exclamation.

A Possessive Case is used as a Modifier.

An Objective Case is used as an Object, as a Subject of an Infinitive, or as an Exclamation.

EXAMPLES.

1. He writes. It is he. It is I. Ye villains! Thou miscreant! Fortunate he! Happy they! A he-goat. A she-wolf.

2. His book. Their time. His conduct. Your deficiencies.
Thy likeness. Thine image. His absence. My presence.
3. I saw him. The house belongs to them. There is necessity for him to go. O wretched we! Ah miserable me!
4. The man has sold his house. He built a large fine house, and sold it. He is a poor scholar; and he knows it.
She is very quick tempered, which is often a cause of regret to her.
5. That beautiful farm, which farm I once owned, is now for sale.
Wait here until I see what course it is best for us to take.
That thing which ( ) most disturbs him is the fear of detection.

SPECIAL FORMS.

The Forms of the 2nd Person, Singular, are now used only in the solemn, impassioned, or poetic style, except among the Friends, or Quakers, and in some provincial districts.

☞ These forms are not obsolete nor obsolescent, but are retained for the highest purposes, and should be thoroughly familiar.

The Form "You" is the common drudge among Pronouns, being compelled, in addition to its own, to do the work of "Ye", "Thou", and "Thee".

The Form "It" is often used as an Indefinite (or Inceptive) Pronoun at the beginning of a Sentence; and a Predicate of any Gender, Number, or Person, may be joined to it by the Copula. When used in this way it sometimes represents an Elementary Sentence which is afterwards introduced as a Modifier of it; but more frequently the phrase "that (thing)" is first introduced as a Modifier of the Inceptive "it", and then the Elementary Sentence as a Modifier of "thing". Sometimes "it" is used indefinitely as the Object of a Verb; but this use is not common, and ought to become obsolete.

The Form "There" is frequently used inceptively in the same manner as "it".

Omitted Antecedents. The Antecedents of the Relatives *what*, *whatever*, *whichsoever*, *whosoever*, &c., are usually omitted.

Use of the Relatives. "Who" is used to represent

persons; "which" and "what" to represent things; and "that" to represent either persons or things.

The Forms Thou and You are not applicable to the same person *in the same connection.* Neglect of this principle is a great blemish in some of the Poets.

A Pronoun used as a Predicate takes the same form as if it were a Subject in the same Sentence.

The Possessive Pronouns. Each of these forms is equivalent to a Noun limited by a Possessive Case of a Personal Pronoun.

ERRORS.

"**They**" is often used improperly for "one" or "he", as "If any one does not like this book, *they are* (he is) not obliged to read it."

"**Them**" is sometimes improperly used for "those", as "Bring me *them* (those) books."

"**As**" is sometimes wrongly used for "who", as "The men *as* (who) do such things ought to be punished."

EXAMPLES.

1. Thou art gone to the grave; but we will not deplore thee.
2. Gentlemen, you all are greatly mistaken in your opinions.
3. I thank you, sir, for your kindness, and will remember the obligation.
4. It is I. It is thou. It is he. It is we. It is you. It is they.
   It is this man. It is that woman. It is those persons who are doing this.
5. It is certain that he has not returned yet.
   It is not certain that he will ever return again.
6. Haste ye, nymphs, and trip it as ye go.
   They lorded it over the people with absolute sway.
7. There are ( ) reasons for taking such a course.
   There were ( ) multitudes ( ) ready to confirm his statements.
8. When he saw ( ) what would result from his act ( ) he desisted.
   The reward is ready for ( ) whoever shall deserve to receive it.
   To whomsoever the property belongs ( ) it shall soon be restored.
9. The men who best deserve preferment do not always obtain it.
   The cattle which he bought are certainly very valuable.
   The men that lived here, and the habitations that they built, have disappeared.
10. It is he who did it; and I can easily prove it to be him.
11. That book is hers (her book). Yours (your letter) of the 3d is received.

Our friends are better than theirs (their friends).
That book of hers (herself) cannot be found.
That nose of his (his self=himself) is very crooked.

EXERCISES. (Correct the errors.)

1. It is me. It is him. It was her which did it. The man does not wish them horses to be disturbed. If any one fails to learn their lesson they will suffer great loss. If I knew who it was which did this, I would make them pay for their mischief. It was not them as did it.

2. Thou art younger than your looks imply. You have many advantages; but thou dost not seem to know it. The horse who ran away yesterday was badly hurt. I knew it to be he by his voice. They do not think it is him. Whom do they think it is? Who does he believe it to be?

ADJECTIVES.

Uses. Adjectives are used to limit Nouns or Pronouns, and to form Predicates in Copulative Sentences.

Position. The Position of an Adjective is usually before a Noun, or after a Pronoun.

Order. Several Descriptive Adjectives *separately* limiting a Noun are placed before it in any order, and connected by Conjunctions, expressed or understood, as "A great, wise and virtuous man." Definitive Adjectives used with other Adjectives are placed before them.

Several Adjectives *consecutively* limiting a Noun are placed in consecutive order before it, the 1st next the Noun, the 2nd before the 1st, &c., with no Conjunctions or points between them, as "That beautiful white dove". In this case "dove" is first limited by "white"; then "white dove" is limited by ""beautiful"; and finally "beautiful white dove" is limited by "That".

Definitives remain before the Noun when other Adjectives are placed after it.

Qualities expressed by Adjectives are not Absolute but Relative; and the Significance of each Adjective varies according to the class of the Noun it limits.

EXAMPLE.

The word "great" expresses a different magnitude in each of the phrases, A great needle, a great pencil, a great poker, a great club, a great trunk, a great wagon, a great locomotive, a great house, a great

church, a great city, a great State, a great country, a great continent, a great planet, a great sun, a great stellar system, &c.

THE POSITIVE DEGREE.

Implication. The Positive degree of a Qualitative Adjective implies the comparison of the thing mentioned with some Ideal Standard.

The Ideal Standard is usually the average degree of the quality in the class to which the thing belongs; and in that case the Positive form indicates a degree of the quality fully up to the standard (e. g. A tall man); but sometimes the Ideal Standard is absolute perfection; and in that case the Positive form only indicates an approximation to the standard (e. g. Round timber and square timber).

Consequence. Hence such words as "round", "square", "perfect", "supreme", &c., are as properly compared as any others.

THE COMPARATIVE DEGREE.

Implication. The Comparative Degree implies the comparison of the thing mentioned with some other thing or class of things having the same quality (e. g. A larger book).

Significance. The Comparative Degree expresses more of a quality than the Positive in the same connection; but in a different application the Positive may express more of the quality than the Comparative or even the Superlative in a given application.

Example. The Positive "great" applied to an *ox* expresses more of magnitude than the Superlative "greatest" applied to a *dog*.

Contrast. When the Comparative Degree of a quality is attributed to any object, the Positive Degree is always attributed to the contrasted object. Ex. "An ox is larger than a dog"=An ox is larger than a dog (*is large*).

Sequence. The Comparative Degree of a word is followed by the word "than", after which the Positive Degree of the same word is always either expressed or understood.

THE SUPERLATIVE DEGREE.

Implication. The Superlative Degree implies a Comparison of the thing mentioned with two or more other things having the same quality.

Significance. The Superlative Degree indicates more of a quality than the Comparative in the same connection.

Contrast. When the Superlative Degree is attributed to any object, the Positive is always attributed to some one, at least, and the Comparative to some other of the contrasted objects.

Sequence. The Superlative Degree is followed by the Preposition "of" and its Object, expressed or understood.

Superlative of Eminence. A Superlative of Eminence is a Superlative used instead of a Positive limited by "very", as "the greatest anxiety"="very great anxiety".

TERMS OF A COMPARISON.

The Terms of a Comparison are the two terms indicating the things which are compared. The 1st Term is the one first mentioned; and the 2nd Term is the one with which the 1st is compared.

Limit of Terms. When the Positive or Comparative Degree is used in a formal comparison, the second Term must *never* include the first; and the first must *never* include the second; but when the Superlative Degree is used, the second Term must *always* include the first, as "This book is the best of the three books".

Consequences. Hence it is incorrect to say "This book is better than all books", or "This book is the best of all other books".

Also it is correct to say "the better of the two", or "the best of the three"; but it is not correct to say "the best of the two" or "the better of the three".

MISCELLANY.

Compounds. An Adjective limiting another Adjective forms with it a Compound Word, and should be joined to it by a Hyphen, as A red-hot iron; a dark-blue coat"; &c.

Double Comparatives and Superlatives should be avoided, as "A worser evil"; "the most straightest sect"; "a lesser amount"; &c.

Superior, Inferior, and other similar words, should be treated as Positive and not as Comparative Forms.

The two first, &c. The expressions "The two first" and "The first two" are not equivalent, and should be used with discrimination. "The two first" means the two which are first, each in its own series. "The first two" means the two which precede all the others in the same series.

Adjectives and Verbs. Adjectives do not modify Verbs; but in those Sentences where they have been thought to do so, the Adjectives are used by Poetic License for Adverbs, or there is an Ellipsis of some words, or the expressions are incorrect.

EXERCISES. (Correct the errors.)

1. The house great stands upon the hill lofty beyond the river large.
2. Man a great, wise, and virtuous is beloved by all the good.
3. Little red those birds make their appearance in the Summer.
4. That old poor man has lost both fortune and friends.
5. Man this, young, rich, and intelligent, is very much flattered.
6. Solomon, the Jewish King, was very much wiser than all men.
7. Solomon, the Jewish King, was very much the wisest of all other men.
8. This book is the best of the two. That house is the larger of the three.
9. He stood too near the red hot stove, and scorched his coat.
10. This was the most unkindest cut of all.
11. John and Thomas are the first two boys in their respective schools.
12. Henry and William are the two first boys in their class.
13. He spoke rough and fretful and unkind, and acted ungenerous.

ARTICLES.

Limit of Use. A Noun is never to be limited by more than one Article at the same time.

Repetition. In a Series of Adjectives the repetition of the Article implies the repetition of its Noun.

Omission. The Article should be omitted in the following Cases:

1. Before a Proper Noun, a Compellative, or a Participle used as a Noun and followed by an Object.

2. Before a Noun used in an Indefinite sense.

3. Before a Noun limited by any one of the Pronominal Adjectives except *other*, *one*, *former*, *latter*, *same*, *many*, *few*, and *several*.

Implied Article. In a Series of Nouns the Article is frequently *understood* with each Noun except the first.

Contrasts. When two Nouns are contrasted, the Article should be inserted before each, or omitted before each.

Necessity. The Article *must* sometimes be used, because its omission would change the meaning from what is intended.

EXAMPLES.

1. The red, the white, and the blue flag. (Three flags.)
2. The red, white, and blue flag. (The flag of three colors.)
3. John Smith said "Henry, stop beating that drum."
4. Iron is heavy. Bears are dangerous animals. Beauty is transient.
5. This young man is studious; that one is idle; and the other is vicious.
6. The horse, ox, camel, sheep, goat, and swine, are useful animals.
7. Neither the sun nor the moon. Neither sun nor moon.
8. The German, the Irish, and the French Regiment went into camp.
9. The German, Irish, and French Regiment went into camp.
10. The German, the Irish, and the French Regiments went into camp.
11. The German, Irish, and French Regiments went into camp.
12. The Old and the New Testament. The Old and New Testaments.

THE DEFINITE ARTICLE.

Number of Limited Nouns. The Definite Article may be used to limit both Singular and Plural Nouns.

Special Cases. This Article should be used in the following cases:

1. Before a Noun denoting a whole Class, except "man" and "woman".

2. Before a Noun denoting some particular part of a Class.

3. Before an Adjective used as a Noun.

Position. When used with other Adjectives this Article is properly placed before them, and remains before the Noun even when the other Adjectives are placed after it.

"Understood" Article. Sometimes this Article is understood before a Noun denoting a Class.

EXAMPLES.

1. The horse, the cow, and the mules were all stolen.
2. The lion is a carnivorous animal.
3. The lions are very powerful and sagacious animals.
4. The lion which I saw was tame.
5. The lions in the cage were quiet and docile.
6. Man is much superior to the other animals.
7. Woman has no less need of education than man.
8. The rich and the poor, the high and the low, must meet death at last.
9. The animal, hungry and fierce, rushed upon the prey.
10. The beautiful fleet horse soon carried him out of danger.
11. The Penguin is a kind of (the) bird.
12. The Elephant is the largest of (the) Quadrupeds.

THE INDEFINITE ARTICLE.

Limitation. The Indefinite Article can limit Singular or Ambiguous Nouns only.

Use. The use of it is to restrict the meaning of a Noun to a single thing, and to distinguish a Common Noun from a Proper Noun.

Old Form, &c. It was formerly written "*ane*" and means "*one*".

Present Forms. It is now written "*an*" before a Vowel, or "*a*" before a Consonant.

Substitution. It is employed instead of "*one*" where less Emphasis is required.

Few, &c. When this Article precedes "few", "hundred", "thousand", &c., those words are not Adjectives, but Nouns.

Many. When "*a*" is used after "*many*", as "*many a man*", &c., it is not the Article, but a corruption of the Preposition "*of*"; also when used before a Plural Noun, as "Now a days", &c.

Position. When used with other Adjectives, this Article precedes them, except "such" and "what".

EXAMPLES.

1. A certain man found a mischievous boy stealing apples.
2. Deer and sheep were feeding on the grassy hill.
3. A deer and a sheep were feeding on the grassy hill.
4. Man, through vice, had completely ruined his health.
5. A man, through vice, had completely ruined his health.
6. An elderly man sat in the shade beneath an oak.
7. Such a one desired a shade, but could not find one tree in the desert.
8. A few honest patriots are better than a hundred mere hirelings.
9. Full many a flower is born to blush unseen.
10. This man is a much better farmer than mechanic.
11. This man is a much better farmer than a mechanic.
12. That young man is a far better scholar than the teacher.

PRONOMINAL ADJECTIVES.

The Word "*the*", in the Sentence "He will the rather go", is not an Article, but a Pronominal Adjective, and is equivalent to "by that". So also in the Sentence "The more one has, the more he wants", &c.

"**This**" **and** "**These**" are applied to things comparatively near,—"that" and "those" to things more distant. When they refer to two things just mentioned, "this" refers to the "latter", and "that" to the "former" one.

"**Both**" means "the two", and is often used as a Noun.

"**Such**" indicates resemblance; and "Same" denotes identity.

The Distributives are all essentially Singular.

Each Other, &c. The elliptical expression "each other" is used in reference to *two* individuals; and "*one another*" in reference to *more than two.*

"**Either**" **and** "**Neither**" should each be used in reference to *two* things only; but "*any one*" and "*no one*" should each be used in reference to *more than two things.*

"**Some**"=a part or portion, and is often used as a Noun.

"**Other**"=that which remains of a set of things. It

should not be applied except to the last thing of a set; but the Plural, "others", may be applied to those which remain after some one, or more, of a set has been mentioned. "Other" is often improperly used in the sense of "second"; but it *properly* has that sense in the Example "I have no other house than this".

"**Another**" may be applied to any one of a set, except the first or last.

"**Any**" means either "one" or "several" out of a set.

"**Many**" formerly signified a group or multitude, and is often used as a Noun.

"**Few**" is often used as a Noun, meaning a small number.

"**One**" is a word of double origin and meaning. In one sense it is identical with the Article "an" and the Numeral "one". In the other sense it comes from the French Indefinite Pronoun "*on*", which is itself derived from "*homme*", meaning "man".

"**None**"=no one, or no ones, or no.

"**All**" is often used as a Noun, meaning the "whole".

"**Several**" generally means a small number, but more than two.

"**What?**" and "**which?**" are different forms of the same word; but "which?" is properly used in reference to *two* things or sets of things only, while "what?" is used in reference to any *other* number of things. If a person, in speaking, is not understood, the proper inquiry is "What?" or "What did you say?", and not "Which?"

EXAMPLES.

1. The sooner the work is begun, the sooner it will be completed.
2. "Farewell my friends; farewell my foes;
   My peace with these, my love with those."
3. I saw both men He has found both of the horses.
4. I have seen such men; but they were not the same whom you saw.
5. Either of these is worth more than all of those.
6. Every one of them has disgraced himself.

7. These two men struck each other; and those three abused one another.

8. Neither he nor I is rich; but we have each given more than any one of that large company.

9. " One day, in doubt, I cast for to compare
Whether in beauty's glory did excel."—*Spenser.*

10. One day, seeing some beggars, he gave them some money.

11. Thomas caught the first bird; William the second; and Henry the other.

12. Joseph caught one fish; Julius caught another; and Stephen the others.

13. They saw many squirrels; but they did not catch any of them.

14. Any who think they can solve the problem may try it.

15. A few of them succeeded in accomplishing it.

16. Few persons are aware of their real deficiencies.

17. If one is ignorant, he should endeavor to acquire knowledge.

18. This person has many friends; but that one has none.

19. None are so blind as those who *will* not see.

20. His friends have much land; but he has none.

21. He has left all of his competitors far behind him.

22. We saw several persons in the fields, but did not come near them.

23. Which of those two boys is the more diligent?

24. Please excuse me, sir; but what did you say?

VERBS.

Primarily, Verbs indicate action, as Birds fly; The boy runs; &c.

Secondarily, Verbs express abstract ideas having some analogy to actions, as The money draws interest; The house yields a rent; The field contains ten acres.

Each Tense of a Verb may indicate a momentary, a continuous, or a repeated action, as He says no; He lives in Boston; He dines at noon;—He said no; He lived in Boston; He dined at noon while in the country; &c.

The Present Tense is used to indicate a present, past, or future action.

The Past Tense is used to indicate a past or hypothetical action.

The Future Tense is used to indicate a future or customary action.

The Indefinite Tense is used to indicate present, past,

or future contingent, permitted, possible, determined, or required action.

The Compound Present Tense is used to indicate an action completed within some definite period of time terminating with the present moment. This definite period is the past portion of some such period as the present day, week, month, year, century, &c., which is usually expressed, but sometimes understood.

The Compound Past Tense is used to indicate an action completed at or before some past time expressed or implied.

The Compound Future Tense is used to indicate an action completed at or before some future time expressed or implied.

The Compound Indefinite Tense is used to indicate a contingent, possible, determined, or required action completed in present, past, or future time.

EXAMPLES.

1. The rain falls steadily to-day. This man works at blacksmithing.
2. He then seizes his gun, pursues the animal, and quickly dispatches him.
3. When the messenger comes, I will go with him.
4. Thomas writes me that he will soon return.
5. If he finishes it before Saturday, he will have done well.
6. He remained there a year, and hunted, and fished, and studied, and wrote.
7. Joseph went away last month; and yesterday he returned.
   If they knew his character, they would avoid him.
8. They will go to New York next week, and will engage in business there.
   He will sometimes work diligently; and sometimes he will neglect his duties.
9. I may be mistaken. He may go, if he wishes it.
10. They can make some trouble. We must revise our opinions.
11. You might improve yourselves by reading. They could accomplish much.
12. He says he *will* go, at all events. She would proceed in spite of warning.
13. They would accomplish more, if they would work systematically.
14. Young persons should select their companions with great care.

15. If we should lose our way, we should certainly perish.
16. He has written two letters to-day. They have studied well this term.
17. Prof. Agassiz has written several books, and made many discoveries.
18. John had left home before Henry arrived there.
19. Oscar had graduated, and began to think of settling in life.
20. The Spring will have returned before he will finish that work.
21. That thing may have occurred several times before it was observed.
22. These matters should have been arranged before this time.
23. If they had not been hindered, they would have finished the work before the first of next December.

PARTICIPLES.

Present Participle. The Present, Active, or Imperfect, Participle has no reference to present time, but usually denotes a continuance of what is signified by its stem, and the activity of whatever is signified by its Subject, as in the sentence *He was writing.* In contracted sentences the idea of continuance does not appear, as in the example Finishing his task, he returned home.

Use. This Participle is used as a Predicate, as a Modifier, as a Noun, and as a Contraction (Substitute for a Tense Form).

Past Participle. The Past, Passive, or Perfect, Participle has no reference to past time, but usually denotes either a continued or a finished passivity of whatever is signified by its Subject, as in the sentence They are despised; He was struck; &c.

Use. It is used as a Predicate, as a Modifier, and as an Element of the Compound Tenses.

The Compound Participle is used as a Contraction. (See Note 20.)

Participles of the Copula. The Present Participle of the Copula is used as a Contraction, or as a Noun. The Past Participle is used as an Element in the Compound Tenses of the Copula. The Compound Participle is used as a Contraction.

EXAMPLES.

1. The boy is writing. The girls were writing.
2. The writing of compositions is a profitable exercise.

3. Writing letters is sometimes a task, and sometimes an amusement.
4. The writing-books are very creditable to the writing class.
5. Writing a letter hastily, he folded it and carried it to the Post Office.
6. We waited at the hotel, while the horses were shod.
7. When the horses were shod, we pursued our journey.
8. Having shod the horses, the blacksmith brought them to the door.
9. Every human being shares in the beneficence of his Creator.
10. Being expert in mathematics, he soon solved the problem.
11. We have been amused by his sprightly conversation.
12. Having been deceived by him once, I shall not trust him again.

COMPOUND TENSES.

Auxiliary and Participle. In the Compound Tenses both the Auxiliary "have" and the Past Participle lose their ordinary signification. There is in these Tenses nothing of the idea of possession (*having*), or of passivity; but they all express completed activity. "He has written the letter to-day" does not mean that "he has the letter in a written condition to-day"; but that he completed the act of writing the letter in that part of to-day which is past.

HYPOTHETICAL TENSES.

The Copula has a Simple Hypothetical Tense, used in Hypothetical Sentences; and its Compound Past Tense is also used as a Compound Hypothetical Tense.

Significance. The Hypothetical Tense indicates present time; and the Compound Hypothetical Tense indicates past time; and each implies that a supposition made is *merely* hypothetical, as "If I were in his place, I would not go"; "If I had been in his place, I would not have done it"; &c.

The Other Tenses, in Conditional Sentences, imply that the case supposed is, or may be, *not merely* hypothetical, but actual, as "If this is true, he ought to be punished".

Verbal Tenses. In Verbal Hypothetical Sentences the Past Tense of the Verb is used as a Hypothetical Tense; and the Compound Past Tense is used as a Compound Hypothetical Tense.

EXAMPLES.

1. If he were in possession of that property, he would be rich.
2. If he had been guilty, he would have deserved this punishment.
3. If he had an opportunity, he would make rapid improvement.
4. I wish that I knew where my book is.
5. If he studied more carefully, he would improve more rapidly.
6. Had he known the difficulties of the work, he would have shrunk from it.
7. Our freedom would be useless, if it were not for the intelligence of the people.
8. I wish that the gentleman were present himself.
9. I wish that he had been present himself on that occasion.
10. I wished then that I knew my lesson more thoroughly.
11. He wished then that he had prepared his lesson more carefully.
12. You will then wish that you knew more of the Sciences.
13. They will then wish that they had studied the Sciences more diligently.

INFINITIVES.

Use. Infinitives are always used as Contractions, or Substitutes for Tense Forms.

The Simple Infinitive usually denotes an unfinished, and the Compound Infinitive a finished, action.

The To in Infinitives is not now used as a Preposition, but as a substitute for the former Infinitive Termination *-an* or *-on*.

Former Use. The Sign "*To*" was originally a Preposition, meaning "for", and was followed, not by the Infinitive, but by a Participle (or Gerund) in the Dative Case, and ending with *-nne*.

Omission. The "to" is usually omitted in Infinitives, following the words bid, dare, make, see, hear, feel, help, let, &c.

AUXILIARIES.

All the Auxiliaries were formerly principal Verbs, the Verbs after them being Infinitives.

Do, Have, and Will, are frequently used as principal Verbs now.

Do and Did, without Emphasis, are redundant and disagreeable, unless the principal Verb is omitted.

The Termination of the 3d Person, Singular, in the Auxiliaries, is lost, except in Do and Have.

Emphasis often modifies essentially the meaning of the Auxiliaries.

The Potential Future Tense, with Emphasis on the Auxiliaries, is indefinite in regard to time, and expresses determination or threatening; but without Emphasis on the Auxiliaries, it is used for promising.

Shall and Will in Conditional Sentences. In the conditional part of a Sentence, *Shall* is always Indicative; and Will is always Potential.

Do and Have, with Emphasis, are simply more intensive.

May, with Emphasis, expresses contingency; without it, permission.

Can expresses ability or power, and is intensified by Emphasis.

Must expresses necessity, and by Emphasis is intensified or made threatening.

Might and Could are the Past Tenses of May and Can, and are used in the same way.

Would is the Past Tense of Will. Sometimes it expresses contingency, sometimes disposition, and sometimes habit.

Should is the Past Tense of Shall, and expresses sometimes contingency, and sometimes obligation.

EXERCISES.

1. He has much patience, does his work well, and wills to be an honest man.

2. They speak better than he does; but he writes better than they do.

3. I shall go to the City to-morrow; and you and John will go with me

4. I will go to the City to-morrow; and you and John shall go with me.

5. They *do* try to learn; and they *have* made good progress.

6. I *may* go to Baltimore; and, if so, you may go too, if you choose.

7. I can give you no assistance, for I have no money; but that man *can* help you if he is so disposed, for he is very rich.

8. They have neglected this matter too long; and now they *must* attend to it.

9. This statement might be credited, if one could believe the former story.

10. They would not go yesterday; and now it would be useless for them to go.

11. He would frequently spend whole days alone in the forest.

12. He *should* do this, whatever others should say about it.

13. They might have gone with him, if they would.

DIRECT AND INDIRECT DISCOURSE.

Indirect, or Dependent, Discourse is repeated Discourse following the word "that" (sometimes omitted) and Modifying the word "thing" understood.

Direct, or Independent, Discourse is original Discourse not following the word "that" and Modifying the word "thing" understood.

The Tenses are changed, in making discourse Indirect, if the word "that" is preceded by a Past or Compound Past Tense, or by an Indefinite or Compound Indefinite Tense with a Past Auxiliary. Otherwise they are not changed.

The Changes of the Tenses are (1) A Present to a Past, (2) A Compound Present to a Compound Past, (3) A Past to a Compound Past, (4) A Future to an Indefinite with Would or Should, (5) A Compound Future to a Compound Indefinite with Would or Should, (6) An Indefinite with a Present Auxiliary to one with a Past Auxiliary, and (7) A Compound Indefinite with a Present Auxiliary to one with a Past Auxiliary. Similar changes occur in the Tenses following a Hypothetical Tense (or a Substitute for one) in Elementary Sentences.

QUOTATION.

Quotation is the repetition of the previous language of a person, either by himself or by some other person.

A Formal Quotation is one preceded by words indicating that it is a quotation.

An Informal Quotation is one not preceded by such words.

A Direct Quotation is one rehearsing the exact words of a person, and not introduced by the word "that".

An Indirect Quotation is one introduced by the word "that", and rehearsing not the *exact words* of a person, but only the *substance* of his expression. Of this there are three cases.

1st Case. In Indirect Quotation from *one's self*, the Tenses are changed as in general Indirect Discourse; but the Pronouns are not changed.

2nd Case. In Indirect Quotation from *a person addressed*, the Tenses are changed; and the pronouns of the 1st Person are changed to the 2nd.

3d Case. In Indirect Quotation from *a person not addressed*, the Tenses are changed; Pronouns of the 1st Person are changed to the 3d; and those of the 2nd Person are changed to Nouns.

EXAMPLES.

1. They are honest, and will pay all the debts which they have contracted or may contract.

2. I thought that they were honest, and would pay all the debts which they had contracted or might contract.

3. We had thought that they were honest and would pay their debts.

4. One would think that they were honest and would pay their debts.

5. You would have thought that they were honest, and would pay their debts.

6. I had been in that City previously; I went there yesterday; I have been there to-day; I shall go there to-morrow; I may go again on Wednesday; I shall have been there twice more before Saturday; I would live there if I could; and I should have lived there these five years past, if I had consulted my own pleasure in the matter.

7. He said that he had been in that City previously; that he had gone there the day before; that he had been there that day; that he should go there the next day; that he might go again on Wednesday; that he should have been there twice more before Saturday; that he would live there if he could; and that he would have lived there these five years past, if he had consulted his own pleasure in the matter.

8. I live in Boston; and I have lived there three years.

9. Thou saidst that Thou livedst in Boston; and that thou hadst lived there three years.

10. Thou sayest that Thou livest in Boston; and that thou hast lived there three years.

11. I and thou and he will go together.
12. He said that He and the two others would go together.
13. The Bible says "There is no peace to the wicked."
14. I found the man "clothed and in his right mind," and glad to see me.
15. It is true that time and tide will not wait for us more than for others.
16. I wish that I knew where my hook is.
17. I wish that I felt more certainty about this business.

CONTRACTIONS OF INDIRECT DISCOURSE.

Substitution. Indirect Discourse is often contracted by substituting Infinitives or Participles for the Tenses.

EXAMPLES.

1. He feared that they would do this particular thing.
2. He feared them to do this particular thing.
3. He feared them doing this particular thing.
4. He feared their doing this particular thing.
5. They suspected that he had done this mischief.
6. They suspected him to have done this mischief.
7. They suspected him doing this mischief.
8. They suspected his doing this mischief.

ADVERBS.

Use. Adverbs are used to modify Verbs, Copulas, Adjectives, and Adverbs.

Adverbs and Nouns. Adverbs are sometimes *apparently* used to limit Nouns; but those Adverbs were formerly Adjectives, and are to be considered as Adjectives still when they limit Nouns. Such Archaisms should be avoided.

Old Forms. Some Adverbs are old inflectional forms, or Cases, of Adjectives or Pronouns, as "When", "where", "whence", &c.

Hence, &c. Before the words "hence", "thence", and "whence", the Preposition "*from*" should *not* be used.

Two Negatives in the same Simple Sentence neutralize each other, leaving the Sentence Affirmative, as He was not unwilling=He was willing.

Modal Adverbs. Adverbs of time, certainty, contingency, negation, &c., are sometimes used to modify the Copula, and in Verbal Sentences they are often used to mod-

ify the *manner of the assertion*, and are then called Modal Adverbs.

Absurdities. An Adverb is never used *independently*, nor to modify a *Preposition*, or a *Proposition*, or *two separate words* at the same time.

CONJUNCTIONS.

Conjunctions are used to connect Words, or Phrases, or Sentences; and for either of these purposes an Absolute Conjunction, or a pair of Correlative Conjunctions may be used.

Elements. Several Elements of a Sentence are united by Conjunctions into a Compound Element, when they collectively perform a single office in the Sentence.

Sentences. Several Sentences are united by Conjunctions into a Compound Sentence, when they sustain such relations to each other as are expressed by the Conjunctions.

"**Both**" is not a Conjunction, but a Pronominal Adjective.

"**And**" is used singly, and sometimes connects Words or Phrases.

"**Lest**" is used singly, and always connects Sentences.

"**But**" is sometimes used singly, and never connects Words or Phrases.

"**Or**" is sometimes used singly, and sometimes *appears* to connect Words or Phrases; but in those cases the language is elliptical; and the real connection is between Sentences.

All Other Conjunctions are used in pairs, and usually connect Sentences. "That", "than", "as", and "so" are never used as Conjunctions.

PREPOSITIONS.

A Preposition is used to show the relation between a Noun, Pronoun, Verb, or Adjective, and the Object of the Preposition.

Opposites. Some Prepositions are nearly opposite in meaning to others.

Prefixes. Many Prefixes of words were formerly used as Prepositions.

Contradictions. A Preposition following a word should not be opposed in meaning to the Prefix of the word.

Absurdities. Hence it is absurd to say "averse to", "different to", "adverse from", "opposite from", "differ with", "dissent to", "emigrate into", "immigrate from", &c.

"**Among**" signifies "in the mong" (i. e. *menge*, multitude, or number); and hence it is improper to say "among the two."

"**Between**" means "by the two"; hence it is improper to say "between the three", "between every word", &c.

Two Prepositions occurring together, as "from between", &c., imply an Ellipsis. The Object of the first one is omitted.

EXERCISES.

1. The proceedings of the then Ministry were very extraordinary.
2. He went to England, whence he proceeded to Germany.
3. The facts of the case are not unknown to them.
4. Thomas or William will bring the desired information.
5. He will proceed or return in a short time.
6. Neither Algebra nor Geometry is so difficult as some suppose.
7. The enemies came from over the sea.
8. The fiend blows mildew from between his withered lips.

† SECTION V.—IDIOMS.

Idioms are expressions peculiar to a Language, and are frequently difficult to analyze.

Anomalies. Many Idioms appear anomalous through ignorance of their origin. Some of them are really wrong, and should be corrected; others are easily resolved when the Ellipses are supplied.

EXAMPLES.

1. The grain is ripe enough (for one) to cut (it).
2. The grain is ripe enough (for itself) to be cut.
3. Many a man=A many of men.
4. Now a days=In the now of days. Quotha=Quoth he.
5. A ten foot pole=A ten-foot pole; &c.
6. "Of lesser note" should be "Of less note".

7. He was driving plow=He was driving (the team of a) plow.

8. "Who was you talking with"? should be "With whom were you talking"?

9. The goods sell (themselves) rapidly=The goods are sold rapidly.

(This last Idiom comes from the French, in which Reflexive Verbs like "*se vendre*" [to sell themselves, or to sell one's self], are regularly employed instead of a Passive Voice.)

10. The house is being built=The house is (in the process of) being built=The house is (situated) in the process of that (thing) it is built.

This is much better expressed by saying "The house is built", notwithstanding a little ambiguity in the last expression.

A better form still is "The house is building", which equals The house is (in) building=The house is (situated in the process of) building.

11. He was offered (to, in respect to) a seat.

12. He took her to wife=He took her for a wife.

13. The horse and chaise is at the door=The (equipage consisting of the) horse and chaise is at the door.

14. Bread and milk is the best food for children=(Food consisting of) bread and milk is the best food for children.

15. He was found fault with=He was found with fault.

It would be better to say Fault was found with him.

16. The object was lost sight of=The object was lost (in respect) of sight.

17. "The coat was wet through and through", i. e., *completely* through.

This expression "through and through" is a kind of Reduplication for Emphasis, analogous to the Greek "anthropos anthropos", "man man", i. e., any man whatever.

18. The rule must be lived up to=(It) must be lived up to the rule.

19. "I had rather be myself the slave."

In this and similar examples "had" is not an Auxiliary, but a Principal Verb,—used for "have", "has", "would have", or "should have"; and the Verb or Copula following it is an Infinitive.

This example=I would have it rather myself to be the slave.

"We had need pray"=We *have* need to pray.

Such a lesson had need be early begun=Such a lesson *has* need to be, &c.

Instead of saying "I had rather" it is much better to say "I would rather", &c.

20. They were all rescued (and this statement is exact) to a man.

21. He went to Boston, whence he proceeded to Hartford=He went to Boston, *from which* (place) he proceeded to Hartford.

† CHAPTER III.—ORNAMENTATION.

Ornamentation is the beautifying of discourse.

Figures of Speech are such peculiarities in the structure of sentences as are designed to make them forcible or pleasing.

Ellipsis is the omission of words which can be easily supplied.

Example.—A horse! A horse! My kingdom for a horse.

Pleonasm is the use of superfluous words.

Example.—I saw it with my own eyes.—I, that speak to ye.

Iteration is the repetition of an expression, in the same, or a slightly different form.

Example.—"The hills and the valleys are sand, sand, still sand, and only sand, and sand, and sand again."

"She winks and giggles and simpers,
And simpers and giggles and winks;
And though she talks but little,
'Tis a great deal more than she thinks."

Euphemism is the use of a mild expression instead of a coarse or offensive one.

Example.—a. The man lies.

b. The gentleman has fallen into an unfortunate mistake.

Circumlocution is the use of a long expression instead of a short one.

Example.—a. I have received your letter, and will come.

b. I hasten to say that your late esteemed favor has already been received and heartily welcomed, and that, as soon as I shall have been able to adjust my affairs in such a manner as to render it practicable, I will do myself the pleasure to accept of your very kind invitation, and will certainly come.

Anacoluthon is leaving a Sentence unfinished, and proceeding with a new Sentence.

EXAMPLES.

The signers of the Declaration of Independence,—where are they now?

The infinity of worlds and the narrow spot of earth which we call our country or our home, the eternity of ages and the few hours of life, the Almighty power of God and human nothingness,—it is impossible to think of these in succession without a feeling like that which is produced by the sublimest eloquence.

Dialectism is an imitation of local, class, or individual peculiarities of speech.

EXAMPLES.

(Yankee.) Waal naow I vum, that 'tarnal critter of a caow has got into the barn and gone to eatin up the corn.

(Virginia.) I woosh that man 'd take up sour skule; 'cause he's got right smart o' larnin. The chap that teecht last Winter was an ornery feller, and used to git stalled ev'ry day in Rethmetic.

(Western.) I say, straunger, yu'd better not go that way onless yur able to whip yur weight in wild-cats; fur yu'll like enuf meet Bill Stokes; and if ye du, dog on't, yu'll get catawompusly chawed up.

(Yorkshire, Eng.) Ah sudn't wonder bud, when some foak hear o' me startin' on a paper, they'll say "What in't world hez maad Dicky Dickeson bethink hizzen o' cummin' sich a caaper as that?"

(Suffolk, Eng.) I was axed some stounds agon, by our 'sessor at Mulladen, to make inquiration o' yeou if Master B—— had pahd in that there money into the bank.

Archaism is the use of ancient peculiarities.

Example.—I think that cannot be our old friend Jones, for it is "certainly straunge gif hi cometh in swilc a guise."

Transposition is variation from the ordinary arrangement of words.

Use. This Figure is used for the purpose of Emphasis, Euphony, or Variety; or to give an air of Originality, Ludicrousness, or Dignity to the Sentence.

The Principal Variations are the following:

1. Exchanging the positions of the Subject and Predicate.
2. Placing Adjectives after their Nouns or Pronouns.
3. Placing Adverbs before Verbs, or after Adjectives, &c.
4. Placing Prepositional Phrases before the words they limit.
5. Placing an Object before its Verb.
6. Periodicity, or reserving some principal word for the last place in the Sentence, so that the sense is suspended till the close.
7. Reversion, or changing the order of the Members of a Close or Compact Sentence.
8. Inversion, or placing one Member of a Compound Sentence between the parts of the other.

EXAMPLES.

1. Great is Diana of the Ephesians. Dark was the night.
2. Responded he, with hand upraised, and visage wrathful black.
3. At fifty, no man easily finds a woman beautiful as the houries, and wise as Zobeide.
4. Joyfully and triumphantly, with no misgivings or fears, he waited for death.
5. Without doubt he was a man strong physically and intellectually.
6. This man he preferred; and him he would have for a companion.

7. I would not pretend to any unusual patriotism, or to have conferred any important benefits upon the Country, or upon my friends, or upon any body else, if I were in his place.

8. Who dares do right, though knaves and fools may scoff,
That man shall ne'er the robes of honor doff.

9. He desires applause, though he is entirely unwilling to deserve applause.

10. I will, if you desire it, produce the evidence of this assertion.

A Simile is a direct formal comparison.

Example.—He rushed like a tiger on his victim.

A Metaphor is an implied comparison.

Example.—The soul mounts triumphant on the wings of faith.

An Allegory is an extended Metaphor.

EXAMPLE.—Psalms 80: 8-16.

Thou hast brought a vine out of Egypt; thou hast cast out the heathen and planted it. Thou preparedst room before it, and didst cause it to take deep root; and it filled the land.

The hills were covered with the shadow of it; and the boughs thereof were like the goodly cedars.

She sent out her boughs unto the sea, and her branches unto the rivers.

Why hast thou broken down her hedges, so that all they which pass by the way do pluck her?

The boar out of the wood doth waste it; and the wild beast of the field doth devour it.

Return, we beseech Thee, O God of hosts; look down from heaven; and behold, and visit this Vine, and the vineyard which thy right hand hath planted, and the branch that thou madest strong for thyself. It is burnt with fire; it is cut down; they perish at the rebuke of thy countenance.

An Antithesis is an expression of which one part is in opposition or contrast to the other.

Example.—Though deep, yet clear; though gentle, yet not dull.

A Hyperbole is an excessive exaggeration, intended to be understood as such.

Example.—He was so gaunt, the case of a flageolette was a palace for him.

That fellow is so tall that he does not know when his feet are cold.

Irony is a mode of expression in which the literal meaning is exactly opposite to that intended.

Example.—Pope Hildebrand, you know, was remarkable for his meekness and humility.

Metonomy is calling a thing by the name of some other thing to which it has some relation.

Example.—Gray hairs (i. e. old persons) should be respected.

Synecdoche is calling a part by the name of the whole, or the whole by the name of a part.

Examples.—This roof (i. e. house) shall be his protection.

All the world knows (i. e. many persons know) that Julius Cæsar was a great Roman General, and the first Emperor.

Personification is the representation of animals or inanimate things as if they were persons.

Example.—See! Winter comes to rule the varied year.

Apostrophe is a direct address to some person or thing either present or absent.

Example.—Ye Crags and Peaks, I'm with you once again, &c.

Interrogation is asking a question in such a manner as to indicate emphatically a contrary assertion.

Example.—But when shall we be stronger? Will it be when our enemies have bound us hand and foot?

Paralipsis is pretending to omit what is really mentioned.

Example.—I will not call him villain, because it would be unparliamentary. I will not call him fool, because he happens to be Chancellor of the Exchequer.

An Allusion is an indirect reference,—usually to some occurrence or statement.

Example.—When you go into the museum, be Argus; but not Briareus.

A Pun is the use of a word in an unexpected sense so as to produce a ludicrous effect.

EXAMPLES.

A man quoted the expression "The quality of *Mercy* is not *strained*" to account for the muddiness of the river Mersey.

Another man, in reply to the remark that punning is a *low* kind of wit, answered "Yes, it is the *foundation* of all wit."

Vision is the representation of absent or imaginary things as if they were present and seen.

EXAMPLES.

"For a field of the dead rushes red on my sight,
And the clans of Culloden are scattered in fight.
They rally—they bleed for their kingdom and crown!
Woe, woe to the riders that trample them down!" &c.

"Look on him! through his dungeon grate,
Feebly and cold, the morning light
Comes stea'ing round him, dim and late,
As if it loathed the sight." &c.

Climax is a figure in which several ideas are arranged in a regular ascending series from the least impressive to the most impressive.

EXAMPLES.

"A Scotch mist becomes a shower; and a shower a flood; and a flood a storm; and a storm a tempest; and a tempest thunder and lightning; and thunder and lightning heaven-quake and earth-quake."

"What a piece of work is man! How noble in reason!
How infinite in faculties! In form and moving
How express and admirable! In action how like an angel!
In apprehension how like a God!"

† PART IV.—PROSODY. (See Note 22.)

Prosody is that part of Grammar which pertains to Poetry.

Poetry is Artistic Composition, whose chief end in respect to form is beauty.

Prose is Ordinary Composition, whose chief end in respect to form is utility.

The Beauty of Poetic Expression generally consists in resemblances and arrangements which are perceived to be *designed.*

DIVISIONS.—7.

The Divisions of Prosody are 1. Versification, 2. Ornamentation, 3. Adaptation, 4. Arrangement, 5. Classification, 6. Poetic License, 7. Poetic Analysis.

CHAPTER I.—VERSIFICATION.

SECTION I.—MEASURES.

Measure is the resemblance to each other of the successive portions of a line, in respect to time and Accent.

The Essential Characteristic of Modern English (and Classical) Verse is Measure, while Rhyme and other Ornaments are unessential.

The Quantity of a Syllable is its length, or the time occupied in pronouncing it.

A Long Syllable is one which is accented.

A Short Syllable is one which is not accented.

The Time of a Long Syllable is usually equal to that of two short ones.

A Great Syllable is one which is especially prolonged.

The Time of a Great Syllable is usually equal to that of three short ones.

A Verse is a line of definite length in which the Accent recurs at regular intervals.

A Foot is one of the parts into which a Verse is divided by the Accent, and consists of one, two, three, or four syllables.

A Measure is the time occupied by a Foot in Pronunciation.

Equality of Measures. The Measures of the same Verse are all equal, and are divided according to the syllables of the corresponding Feet.

Exception. As Imperfect Rhymes are sometimes allowed, so, occasionally, a Foot longer or shorter than the others by the time of one short syllable may be used in a verse.

Scanning is resolving Verses into their component Feet.

SECTION 2.—FEET.

GENERA.—4.

1. A Macron is a Foot consisting of one Great Syllable.
2. A Disyllabic Foot is one consisting of two Syllables.
3. A Trisyllabic Foot is one consisting of three Syllables.
4. A Tetrasyllabic Foot is one consisting of four Syllables.

GENUS 2.—DISYLLABIC FEET.

SPECIES.—4.

1. An Iambus is a Foot whose first syllable is short, and second long, as "remain", "control", "suppose", &c.

3. A Trochee is a Foot having its first syllable long, and second short, as "greatness", "useful", "mischief", &c.

2. A Spondee is a Foot of two long syllables, as "amen", "all this", &c.

4. A Pyrrhic is a Foot of two short syllables, as the last two in "distressfully", &c.

GENUS 3.—TRISYLLABIC FEET.

SPECIES.—8.

1. A Dactyl is a Foot having the first syllable long, and the other two short, as "usefully", "plentiful", &c.

2. An Anapaest is a Foot having the last syllable long, and the other two short, as "intercede", "discommode", &c.

3. **An Amphibrach** is a Foot having the second syllable long, and the other two short, as "remember", "confusing", &c.

4. **A Tribrach** is a Foot of three short syllables, as the last three in "infallibleness", &c.

5. **A Bacchius** is a Foot having the first syllable short and the other two long, as "before them", "suppose now", &c.

6. **An Antibacchius** is a Foot having the last syllable short and the other two long, as "great forces", "wide river", &c.

7. **An Amphimacer** is a Foot having the second syllable short and the other two long, as "wait a while", "come away", &c.

8. **A Molossus** is a Foot of three long syllables, as "now amen", "there they go", &c.

EXAMPLES OF SCANNING.

1. Not half | so swift | the trem | bling doves | can fly.
2. Round us | roars the | tempest | louder.
3. Hail to the | chief who in | triumph ad | vances here.
4. At the close | of the day | when the ham | let is still.
5. Ne'er ranged in | the forest | nor smoked on | the platter.
6. Boldly they | rode and well | into the | jaws of death.

GENUS 4.—TETRASYLLABIC (COMPOUND) FEET.

Tetrasyllabic Feet are produced by compounding and doubling the Disyllabic Feet.

SPECIES.—16.

1. A Choriambus, — ⏑ ⏑ — , is composed of a Trochee (or Choree) and an Iambus.
2. An Antispast, ⏑ — — ⏑ , is the above reversed, or an Iambus and a Trochee.
3. An Ionic a majore, — — ⏑ ⏑ , is a Spondee and a Pyrrhic.
4. An Ionic a minore, ⏑ ⏑ — — , is a Pyrrhic and a Spondee.
5. A First Peon, — ⏑ ⏑ ⏑ , is a Trochee and a Pyrrhic.
6. A Second Peon, ⏑ — ⏑ ⏑ , is an Iambus and a Pyrrhic.
7. A Third Peon, ⏑ ⏑ — ⏑ , is a Pyrrhic and a Trochee.
8. A Fourth Peon, ⏑ ⏑ ⏑ — , is a Pyrrhic and an Iambus.
9. A First Epitrite, ⏑ — — — , is an Iambus and a Spondee.
10. A Second Epitrite, — ⏑ — — , is a Trochee and a Spondee.
11. A Third Epitrite, — — ⏑ — , is a Spondee and an Iambus.
12. A Fourth Epitrite, — — — ⏑ , is a Spondee and a Trochee.
13. A Diiambus, ⏑ — ⏑ — , is a Double Iambus.
14. A Ditrochee, — ⏑ — ⏑ , is a Double Trochee.
15. A Dispondee, — — — — , is a Double Spondee.

16. A Dipyrrhic, ⏑ ⏑ ⏑ ⏑ , is a Double Pyrrhic, or Proceleusmatic.

Note. It should be observed that the Peons consist each of a long syllable with three short ones; and in the *First* Peon the long syllable has the first place, in the Second Peon it has the second place, &c.; also each Epitrite consists of a short syllable with three long ones; and in the First Epitrite the short syllable has the first place; in the Second Epitrite it has the second place, &c. This will make it easy to remember the whole arrangement.

EXAMPLES.

Choriambic Trimeters.

Over the sea, | weary they go | over the sea,—
Wearily here, wearily there, over the sea,—
Tossed by the waves, pushed by the winds, driven by fate,
Month after month, year after year, early and late;
Diverse the lands, various the climes, many the shores,
Where they supposed they should obtain rest from the oars,—
Where they should build walls for themselves, happy and free,
After their cruise, stormy and sad, over the sea.—*C.*

Third Peonic Tetrameters.

In the meadow | intervening | they were walking | all together,
And were talking and remarking of the season and the weather,
When the oldest of the members, Mr. Weston, of Nebraska,
Who was thinking of departing in the morning for Alaska,
Turning sudden to the beautiful and lovely Miss Mahoning,
Interjected some expressions of a querulous bemoaning.—*C.*

SECTION 3.—VERSES.

CLASSES.—8.

1. **An Iambic Verse** is one composed wholly or chiefly of Iambic Feet.

2. **A Trochaic Verse** is one composed wholly or chiefly of Trochaic Feet.

3. **A Dactylic Verse** is one composed wholly or chiefly of Dactyls.

4. **An Anapaestic Verse** is one composed wholly or chiefly of Anapaests.

5. **An Amphibrachic Verse** is one composed wholly or chiefly of Amphibrachs.

6. **An Amphimaceric Verse** is one composed wholly or chiefly of Amphimacers.

7. **A Choriambic Verse** is one composed wholly or chiefly of Choriambics.

8. A Peonic Verse is one composed wholly or chiefly of Peons.

ORDERS.—2.

1. A Pure Verse is one composed entirely of one kind of feet.

2. A Mixed Verse is one having feet of different kinds.

GENERA.—8.—METERS.

A Meter is a set of Feet constituting a Verse.

1. A Monometer is a Verse consisting of one Foot.
2. A Dimeter is a Verse of two Feet.
3. A Trimeter is a Verse of three Feet.
4. A Tetrameter is a Verse of four Feet.
5. A Pentameter is a Verse of five Feet.
6. A Hexameter is a Verse of six Feet.
7. A Heptameter is a Verse of seven Feet.
8. An Octometer is a Verse of eight Feet.

SPECIES.—10.

1. Blank Verse is verse without ornament, except occasional Alliteration.

2. Rhymed Verse is verse ornamented with Rhyme.

3. Alliterative Verse is verse regularly ornamented with Alliteration.

4. Paralleled Verse is verse ornamented with Parallelism.

5. Imitative Verse is verse ornamented with Imitation.

6. Annominative Verse is verse ornamented with Annomination.

7. Euphuistic Verse is verse ornamented with Euphuism.

8. Lipogrammatic Verse is verse ornamented with Lipogrammatism.

9. Macaronic Verse is verse ornamented with Macaronism.

10. Acrostic Verse is verse ornamented with Acrosticism.

SECTION 4.—PAUSES.

Poetic Pauses are those peculiar to Poetry.

1. The Final Pause is that made at the end of a line, to indicate the close of the verse.

2. A Caesural Pause is one sometimes made to occur at or near the middle of a line, thus *cutting* the Verse into halves, or hemistichs.

3. The Demi-Caesural Pause is one which sometimes, in

long lines, is made to occur at or near the middle of each hemistich, thus *cutting* the verse into quarters.

The Time of these Pauses, when they do not coincide with Grammatical or Rhetoric Pauses, should be the shortest which can be perceived.

SECTION 5.—NOTATION.

Poetic Notation is the method of representing the structure of verses by Symbols. Most commonly the Macron (–) is used to represent a long syllable, and the Breve (⏑) to represent a short one.

EXAMPLES.

1. Iambic Pentameter. | ⏑ – | ⏑ – | ⏑ – | ⏑ – | ⏑ – ||
2. Dactylic Tetrameter. | – ⏑ ⏑ | – ⏑ ⏑ | – ⏑ ⏑ | – ⏑ ⏑ ||
3. Anapaestic Trimeter. | ⏑ ⏑ – | ⏑ ⏑ – | ⏑ ⏑ – ||
4. Amphibrachic Trimeter. | ⏑ – ⏑ | ⏑ – ⏑ | ⏑ – ⏑ ||
5. Mixed Hexameter. | – ⏑ | – ⏑ ⏑ | – ⏑ ⏑ | – – | – ⏑ ⏑ | – – ||
6. | At the close | of the day, | when the ham | let is still ||
   | ⏑ ⏑ – | ⏑ ⏑ – | ⏑ ⏑ – | ⏑ ⏑ – ||
7. "The skies looked coldly down
   As on a royal crown;
   Then with drop for drop, at leisure,
   They began to rain for pleasure."—*Mrs. Browning.*
⏑ –	⏑ –	⏑ –	
⏑ –	⏑ –	⏑ –	
– ⏑	– ⏑	– ⏑	– ⏑	
– ⏑	– ⏑	– ⏑	– ⏑	

CHAPTER II.—ORNAMENTATION.

Ornamentation is the use of various expedients to beautify a composition.

SECTION 1.—RHYME.

Rhyme is the correspondence in sound of certain parts of a Verse or Stanza.

A Rhyme is a pair of words whose terminations correspond in sound.

A Single Rhyme is one in which the last syllable of one word corresponds with the last syllable of the other, as "remain" and "contain".

A Double Rhyme is one in which the last two syllables of one word correspond to the last two syllables of the other, as "supposing" and "disclosing".

A Triple Rhyme is one in which the last three syllables of one word correspond to the last three of the other, as "dependently" and "resplendently". (See Note 18.)

A Perfect Rhyme is one in which the vowel sounds of the final syllables of the two words are the same; the parts following the vowels are the same; the parts preceding the vowels are different; and the syllables are accented, as "expand" and "withstand".

An Imperfect Rhyme is one lacking in some of these conditions, as "explain" and "exclaim"; "despair" and "compeer"; "repose" and "suppose"; "compose" and "deplore"; "displease" and "increase"; "release" and "rehearse"; "devour" and "outpour"; "better" and "after"; &c.

A Rich Rhyme (used often in French) is an Imperfect Rhyme in which the final syllable of one word is exactly the same as that of the other.

Half Rhyme is the correspondence of final consonants only, as "bad" and "led"; "sin" and "run"; "thrash" and "crush"; &c.

Assonance is the correspondence of Vowels only, as "come" and "sun"; &c.

Example. "Softly now a sifting
Snows on landscape frozen;—
Thickly fall the flakelets,
Feathery-light, together,
Shower of silver ponring,
Sonndless all aronnd us,
Field and river folding
Fair in mantle rarest."—*From the Icelandic.*

Old Rhymes often are imperfect now merely because the pronunciation of words has changed since they were written.

The Use of Imperfect Rhymes should be avoided when it is possible.

Terminal Rhymes are those placed at the ends of lines, as

"In human works, though labored on with *pain*,
A thousand movements scarce one purpose *gain*."—*Pope.*

Initial Rhymes are those placed at the beginning of lines, as

Length of days has never yet excused
Strength perverted,—noble powers abused.

Line Rhymes are those introduced within a line, as

When the south wind *prevailed*, on the morrow they *sailed*.

"*Might* will yield to *right*; and the *strong* will do no *wrong* in that time;

Pain will cease to *reign*; and no *strife* will mar the *life* in that clime."

SECTION 2.—ALLITERATION.

Alliteration is the correspondence of sounds at the beginning of words.

The Use of Alliteration in English is that of an occasional ornament; but in Anglo-Saxon it was essential, constituting the principal ornament.

EXAMPLES.

"And now is religion a rider, a roamer by the streets,
A leader of love days, and a land buyer."—*Piers Plowman.*

"Silently sat the artist alone,
Carving a Christ from the ivory bone.
Little by little, with toil and pain,
He won his way through the sightless grain."—*Boker.*

"An Austrian Army, awfully arrayed,
Boldly by battery beseiged Belgrade."

The Abuse of Alliteration is seen in this last example. It is the beginning of a poem of twenty six lines, in which every word of the first line begins with "*a*", every word of the second with "*b*", every word of the third with "*c*", and so on through the Alphabet. Another Example of this abuse is found in a Latin poem called *Pugna Porcorum*, or the Battle of the Pigs, and containing several hundred lines, in which *every word* begins with "*p*".—A more recent example is a poem of twenty-eight lines, called "A Serenade in M Flat", in which every word begins with *m*.

SECTION 3.—PARALLELISM.

Parallelism is the matching or contrasting with each other of the different parts of a Verse or of a Stanza. It was the principal Ornament of the ancient Hebrew Poetry.

SPECIES.—3.

1. Synonymous Parallelism is that in which the two parts of the Parallel express the same (or nearly the same) sense, but in different words.

EXAMPLES.

"Fret not thyself because of evil doers;
Neither be thou envious against the workers of iniquity."—*David.*

"But where shall wisdom be found?
And where is the place of understanding?"—*Job.*

"And the destruction of the trangressors and of the sinners shall be together;
And they that forsake the Lord shall be consnmed."—*Isaiah.*

"There shall come a star out of Jacob;
And a Scepter shall rise out of Israel."—*Balaam.*

"How long shall the wicked, O Jehovah,
How long shall the wicked triumph?"

"Kings shall see him, and shall rise up;
Princes, and they shall worship him."—*Isaiah.*

"Come and let us return unto Jehovah,
For he hath torn, and he will heal us;
He hath smitten, and he will bind us up."—*Hosea.*

"Askalon shall see it and shall fear;
Gaza shall also see it, and shall be greatly pained;
And Ekron shall be pained because her expectation is put to shame;
And the king shall perish from Gaza;
And Askalon shall not be inhabited."—*Zechariah.*

"From the heavens Jehovah looketh down;
He seeth all the children of men;
From the seat of his rest he contemplateth
All the inhabitants of the earth."—*Psalms.*

"The Lord reigneth; let the people tremble;
He sitteth *between* the cherubim; let the earth be moved."—*Psalms.*

2. Antithetic Parallelism is that in which the two parts of the Parallel express opposite sentiments.

EXAMPLES.

"The blows of a friend are faithful;
But the kisses of an enemy are treacherous.
The cloyed will trample upon a honey-comb;
But to the hungry every bitter thing is sweet."—*Proverbs.*

"There is who maketh himself rich, and wanteth all things;
Who maketh himself poor, yet hath much wealth."—*Proverbs.*

"The bows of the mighty are broken;
And they that stumbled are girded with strength;
The full have hired themselves for bread;
And the hungry have ceased to hunger."—1*st Samuel* 2*nd.*

3. Constructive Parallelism is that in which the two parts of the Parallel have the same construction.

EXAMPLES.

"The law of Jehovah is perfect, restoring the soul;
The testimony of Jehovah is sure, making wise the simple.
The precepts of Jehovah are right, rejoicing the heart;
The commandment of Jehovah is clear, enlightening the eyes."—*Psalms.*

"The nations raged; the kingdoms were moved;
He uttered a voice; the earth was dissolved."—*Psalms.*

SECTION 4.—OTHER ORNAMENTS.

I.—**Imitation** is the representation of sounds and movements by the sounds of the words and the movement of the verse.

EXAMPLES.

1. "'Tis not enough no harshness gives offense;
The sound must seem an echo to the sense.
Soft is the strain when zephyr gently blows,
And the smooth stream in smoother numbers flows;
But when loud surges lash the sounding shore,
The hoarse rough verse should like the torrent roar.
When Ajax strives some rock's vast weight to throw,
The line too labors; and the words move slow.
Not so when swift Camilla scours the plain,
Flies o'er th' unbending corn, and skims along the main."—*Pope.*

2. "A needless Alexandrine ends the song,
That like a wounded snake drags its slow length along."—*Id.*

3. "Over the valley with speed like the wind all the steeds were a galloping."

4. "At each bound he could feel his scabbard of steel
Smiting his stallion's flanks."—*Longfellow.*

5. *Quadrupe | dante pu | trem soni | tu quatit | ungula | campum.*
—*Virgil.*

6. *Oli' in | ter se | se ma | gna vi | brachia | tollunt.*—*Id.*

7. "Hail to the chief who in triumph advances!
Honored and blest be the evergreen pine.
Long may the tree, in his banner that glances,
Flourish, the shelter and grace of our line.
Heaven send it happy dew—
Earth lend it sap anew—
Gaily to bourgeon and broadly to grow,
While every highland glen
Sends our shout back again,
Roderick Vich Alpine dhu, ho! ieroe!"—*Scott.*

8. Southey's "Cataract of Lodore" is another example.

II. **Annomination** is opposing to each other words of similar sound, but of different sense or use.

Example.—" Twilight stillness when I drink,
And myself am gazing still,
Thinking only that I think,
Then will never rest my will
Till to rest I bid it sink."—*From the German.*

III. **Euphuism** is nearly the same thing as Annomination.

Example.—" Blessed be thou, Urania, the sweetest
Fairnesse, and the fairest sweetnesse."—*Philip Sydney.*

See also Mrs. Browning's " Man and Nature ". (Ap. Chap. III., No. 24.)

IV. **Lipogrammatism** is the puerile device of *leaving out* certain letters from a Composition.

EXAMPLES.

1. A man wrote a Paraphrase of Homer's Illiad, in which the letter "*a*" was omitted from the first Book, "*b*" from the Second, and "*c*" from the Third, &c.—Another man wrote a Novel in which the letters "*a*" and "*l*" were not used. In the Poem from which the first of the following is taken, "*c*" and "*s*" are omitted; and in the second the Vowels are all omitted except "*o*".

2. "Oh! tell me, Queen of Fairyland,
What elfin lore may do
To win for me that lily hand
The hand of her I woo.
I need not name or herb or draft,
You know them all too well;
Prepare the bowl;—let it be quaffed
By haughty Annabel."—*Arthur Locker.*

3. " From Donjon tops no Oronooko rolls;
Logwood, not lotos, floods Oporto's bowls.
Troops of old tosspots oft to sot consort;
Boxtops our school-boys flog for sport.
Bold Ostrogoths of ghosts no horror show;
On London shop-fronts no hop-blossoms grow.
To crocks of Gold no Dodo looks for food;
On soft cloth footstools no old Fox doth brood." &c.

V. **Macaronism** is the mixture of words of different Languages.

Example.—Parvus Jacobus Horner
Sedebat in corner
Edens a Christmas pie.

Inserait his thumb;
Extrahit a plum,
Clamans " Quid smart puer am I!"

VI. Acrosticism is inserting consecutive letters, syllables, or words, in the corresponding parts (usually at the beginning or end) of several lines so that being read downwards or upwards they form words or sentences.

Example.—Be not, my friend, so very sure
Of what you're able to endure;
Or think that you, and none beside,
Know what is needful to provide.

Note. In this example the first letters of the lines form the word " book."

CHAPTER III.—ADAPTATION.

1. Iambic Verse is more generally used than any other, and seems adapted to a greater variety of subjects. It is especially suited to solemn and grave themes.

2. Trochaic Verse is well fitted for lively subjects.

Example.—" Softly sweet, in Lydian measures,
Soon he soothed his soul to pleasures.
War, he sung, is toil and trouble;
Honor but an empty bubble;" &c.—*Dryden.*

3. Amphibrachic Verse is best adapted to lively or comic subjects.

Example.—" Since conjugal passion
Has come into fashion,
And marriage so blest on the throne is,
Like Venus I'll shine,
Be fond and be fine;
And Sir Trusty shall be my Adonis."—*Addison.*

4. The Dactylic and Anapaestic Verses are suited to a variety of subjects.

5. Occasional Feet. The Macron, Spondee, Pyrrhic, and Tribrach, are used only occasionally, and always in connection with other feet. They do not form verses alone; except that sometimes one of them may be used as a Monometer.

The Macron, when used, commonly occupies the first or the last place in the verse; but it may be used in other places, especially if followed by a pause.

Example.—"Maud Muller on a summer's day
Raked | the mea | dow sweet | with hay."—*Whittier.*

The Spondee, in Dactylic Hexameters, uniformly occupies the sixth place, and may take any other place in the verse except the fifth. In Heroic Verse (Iambic Pentameter) it may occupy any place in the line, but is most graceful after a Trochee.

EXAMPLES.

"Clearly the | rest I be | hold of the | darked-eyed | sons of A | chaia;
Known to me | well are the | faces of | all; their | names I re | member;
Two, two | only re | main whom I | see not a | mong the com | manders."—*Hawtrey.*

"*Good life* | be now | my task; | my doubts | are done."—*Dryden.*

"Load the | *tall bark* | and launch | into | the main."

"He spoke | and in | *loud tri* | umph spread
The long contended honors of her head."—*Pope.*

The Pyrrhic, in heroic verse, is common in the first and fourth places, and sometimes occurs in the second and third.

Examples.—"*Nor in* | the help | less or | phan dread | a foe."—*Pope.*

"To farthest shores the ambrosial spirit flies,
Sweet to | the world | and grate | *ful to* | the skies."—*Id.*

The Tribrach, in heroic verse, may stand in the third or fourth place.

Examples.—He writes | anon | *ymously* | secure | from harm.

"And thun | ders down | impet | *uous to* | the plain."—*Pope.*

The Long Feet (longer than the Spondee) are not admissible in Iambic Verse; and are seldom used at all.

The Amphimacer is sometimes used to form entire verses; and the Molossus, Bacchius, and Antibacchius occur in connection with it as Occasional Feet.

Example.—"Flashed all their | sabers bare;
Flashed as they | turned in air,
Sabering the | gunners there,
Charging an | Army, while
All the world | wondered.
Plunged in the | battery smoke,
Right through the | line they broke;

Cossack and | Russian
Reeled from the | saber stroke
Shattered and | sundered.
Then they rode | back, but not,
Not the six | hundred."—*Tennyson.*

The Trochee, in heroic verse, often occupies the first place in the line, and may be used in the third or fourth place.

Examples.—"*Warms in* | the sun, | refresh | es in | the breeze,
Glows in | the stars, | and blos | soms in | the trees."
—*Pope.*

"Eve right | ly called | *mother* | of all | mankind."

"And, stag | gered by | the stroke, | *drops the* | large ox."

The Amphibrach, in heroic verse, is used only in the fifth place.

Example.—"What can ennoble sots or slaves, or cowards?
Alas! not all the blood of all the Howards."—*Pope.*

The Dactyl, in heroic verse, is most commonly used in the first place of the line, but may occur in the third or fourth.

Examples.—"*Furious* | he spoke; | the ang | ry chief | replied."

At length | he came | again. | *Wistfully* | he looked,
And looked once more upon the golden prize.

The Anapaest may be used in any place of the line.

Example.—And when | he looked | in the face | of that | old man,
He shrank | like a guil | ty wretch | and hung | his head.

The Heroic Verse is the most elevated and dignified kind of Verse, and consists, in English, of five Feet, generally all Iambics; but occasionally other Feet are interspersed among them.

EXAMPLE.

"And so there grew great tracts of wilderness
Wherein the beast was ever more and more,
But man was less and less, till Arthur came.
For first Aurelius lived and fought and died;
And after him King Uther fought and died;
But either failed to make the kingdom one.
And after these King Arthur for a space,
And, through the puissance of his Table Round,
Drew all their petty princedoms under him,
Their king and head, and made a realm, and reigned."—
Tennyson.

The Common Octosyllabic Verse is Iambic Tetrameter, with occasionally a Trochee in the place of an Iambus.

Example.—"It happened on a winter night,
As authors of the legend write,
Two brother hermits, saints by trade,
Taking their tour in masquerade,
Disguised in tattered habits, went
To a small village down in Kent,
Where, in the stroller's canting strain,
They begged from door to door in vain,—
Tried every tone might pity win;—
But not a soul would let them in."—*Dean Swift.*

The Tetrasyllabic Feet are adapted to various purposes, but are seldom used in English Poetry. In Latin and Greek they are common.

CHAPTER IV.—ARRANGEMENT.

Arrangement is the grouping of Verses to form Stanzas.

A Stanza is a *system* of from two to fourteen verses, forming a regular division of a Poem. The end of a Stanza should coincide with the end of a Sentence.

Note. A Stanza is often improperly called a Verse.

CLASSES OF STANZAS.—13.

1. **A Couplet** consists of two lines which rhyme together.

Example.—I saw the bright star which had ushered the day
In the orient light slowly fading away.

A Distich consists of two verses (rhymed or not) making a complete sentence, as in the last example.

2. **A Triplet** is a Stanza of three lines, all usually rhyming together.

Example.—"These three made unity so sweet
My frozen heart began to beat,
Remembering its ancient heat."

3. **A Quatrain** is a Stanza of four lines, or verses.
4. **A Quintette** is a Stanza of five verses.
5. **A Sestette** is a Stanza of six verses.
6. **A Septette** is a Stanza of seven verses.
7. **An Octave** is a Stanza of eight verses.

The Class of any Stanza depends upon the number of its verses.

The Number of the Class of any Stanza is one less than the number of its verses.

Blank Verse is usually continuous (not arranged in Stanzas or Strophes); and each verse consists of four, five, or six feet.

EXAMPLES.—1.

"As yet 'tis midnight deep. The weary clouds,
Slow meeting, mingle into solid gloom.
Now while the drowsy world lies lost in sleep,
Let me associate with the serious Night
And Contemplation, her sedate compeer.
Let me shake off th' intrusive cares of day,
And lay the meddling senses all aside."—*Thompson.*

"Forth into the mighty forest
Rushed the maddened Hiawatha.
In his heart was deadly sorrow;
In his face a stony firmness;
On his brow the sweat of anguish
Started; but it froze, and fell not."—*Longfellow.*

"This is the forest primeval. The murmuring pines and the hemlocks,
Bearded with moss, and in garments green, indistinct in the twilight,
Stand like Druids of old, with voices sad and prophetic."—*Id.*

"Are they not here in the host, from the shores of Lacedaemon;
Or, though they came with the rest in the ships that bound through the waters,
Dare they not enter the fight, or stand in the council of heroes,
All for fear of the shame and the taunts my crime has awakened?"—
Hawtrey.

Rhymed Verse is sometimes continuous, but is usually divided into stanzas.

I.—Continuous. Poems of much length in continuous Rhyme are rare.

EXAMPLE.

~~Beautiful Day.~~

Beautiful, beautiful, beautiful day;
Merrily rustle the leaves in their play;
Autumn woods revel in colors so gay;
Children are laughing; and happy are they,
Coming from school in a comical way;
Joyous the farmers their corn-fields survey;
Drovers are placing their herds in array;
Cloudlets the impulse of zephyrs obey;
Flowrets of summer have gone to decay;
Blue-birds, lamenting in funeral lay,

Mournful and saddened still sit on the spray;
Sportsmen are hunting the squirrel so gray;
Quails to the thicket retreat in dismay;
Swallows have left us; but robins delay;
Sparrow and red-bird remain with blue-jay;
Silent the crickets; no katydids stay;
Fragrant the meadows with aftermath hay;
Sun is resplendent with genial ray;
Glories of Nature no pen can portray
Dazzle and charm us this beautiful day.—*C.*

II. Couplets. Stanzas of two lines are common, with verses of various lengths.

1. Tetrameters.—

"The Judge rode slowly down the lane,
Smoothing his horse's chestnut mane.

He drew his bridle in the shade
Of the apple-trees to greet the maid."—*Whittier.*

I walked in the morning, a morning in June,
To breathe the fresh air, and with nature commune.

I saw the bright star which had ushered the day
In the orient light slowly fading away.—*C.*

2. Heroic Couplets (Pentameters.)

"Know then thyself; presume not God to scan;
The proper study of mankind is man.
Placed on this isthmus of a middle state,
A being darkly wise and rudely great,
With too much knowledge for the skeptic's side,
With too much weakness for the stoic's pride,
He hangs between, in doubt to act or rest,
In doubts to deem himself a god or beast."—*Pope.*

Note. These are sometimes called *Riding Rhymes* because they are used in the Canterbury Tales, which are represented as told by a party *riding* to Canterbury.

3. Hexameters (Iambic).

"Then from her burnished gate the goodly glittering East
Gilds every mountain top, which late the humorous Night
Bespangled had with pearl, to please the Morning's sight.
On this the mirthful quires, with their clear open throats,
Unto the joyful morn so strain their warbling notes
That hills and valleys ring, and even the echoing air
Seems all composed of sounds about them everywhere."—
Drayton.

Note. These are called Alexandrine Verses from having been formerly used in poems celebrating the exploits of Alexander the Great. They are also called French Heroics.

4. Heptameters (Iambic).

"She sits beneath the elder shade in that long mortal swoon;
And piteously on her wan cheek looks down the gentle moon;
And when her senses are restored, whom sees she at her side
But her, believed in childhood to have wandered off and died."—
Wilson.

The Service Meter, or Common Meter of the Versions of the Psalms, is Iambic Heptameter; but the length of these verses makes it more convenient usually to divide them, and write each as if it consisted of two verses,—one of four, and the other of three feet.

"I choose the path of heavenly truth,
And glory in my choice;
Not all the riches of the earth
Could make me so rejoice."

Another Rhyme is frequently used, when the verses are written in this manner, making alternate Rhymes.

"When midnight darkness veils the skies,
I call thy words to mind;
My thoughts in warm devotion rise,
And sweet acceptance find."

The Short Meter Stanza consists of a Hexameter and a Heptameter (Iambic), which are usually divided in writing.

"While all his wondrous works through his vast kingdom show
Their Maker's glory, thou, my soul, shalt sing his praises too."

"Thither the tribes repair,
Where all are wont to meet,
And, joyful in the house of prayer,
Bend at the mercy seat."

Terminal Amphibrach. In Iambic Heptameters sometimes an Amphibrach is used instead of the last Iambus.

"Had Ellen lost her mirth? Oh no! But she was seldom cheerful;
And Edward looked as if he thought that Ellen's mirth was fearful."

5. Octometers. A Macron in the fifth place of the line.

"Here about the beach I wandered, nourishing a youth sublime
With the fairy tales of science, and the long result of time,
When the centuries behind me like a fruitful land reposed,—
When I clung to all the present for the promise that it closed."—
Tennyson.

The Long Meter is Iambic Octometer; and, in writing, the Verses are almost always divided,—each one occupying two lines,—and usually an additional Rhyme is introduced. These Rhymes are sometimes alternate, and sometimes consecutive.

"Faith sees the bright eternal doors unfold to make his children way;
They shall be clothed with endless life, and shine in everlasting day."

"From sea to sea, through all the shores,
He makes the noise of battle cease;
When from on high his thunder roars,
He awes the trembling world to peace."

"Blest are the souls that find a place
Within the temple of thy grace;
There they behold thy gentler rays,
And seek thy face, and learn thy praise."

The Ballad Stanza is the same as the Common Meter; and the long lines are usually divided in the same way.

EXAMPLES.

"Three times all in the dead of night a bell was heard to ring;
And shrieking at her window thrice the raven flapped his wing."
Tickell.

"Forbear, my son," the hermit cries,
"To tempt the dangerous gloom;
For yonder faithless phantom flies
To lure thee to thy doom."—*Goldsmith.*

III. Triplets. Three line stanzas are occasionally used, sometimes all rhyming together, and sometimes not; and the Verses vary in the number and kind of feet.

EXAMPLES.

1. Iambic Tetrameters.

"Transfused through you, O mountain friends,
With mine your solemn spirit blends,
And life no more hath separate ends.

I read each misty mountain sign;
I know the voice of wave and pine;
And I am yours; and ye are mine."—*Whittier.*

"And thou, amidst thy sisterhood
Forbearing long, yet standing fast
Shalt win their grateful thanks at last,

When North and South shall strive no more,
And all their feuds and fears be lost
In Freedom's holy Pentecost."—*Id.*

2. Iambic Pentameters.

"Strongest of men, they pierced the mountain boar,
Ranged the wild deserts red with monster's gore,
And from their hills the shaggy Centaurs tore."—*Pope.*

3. Trochaic Tetrameters.

To the Throne each soul compelling,
Voice of trumpet, louder swelling,
Sounds through sepulchre and dwelling.

Death and nature stand demented,
When the creature, unprevented,
Is before the Judge presented.—*C.*

"Fact and fancy, thought and theme,
Word and work, begin to seem
Like a half remembered dream."—*Whittier.*

IV. Quatrains. Four line Stanzas are more common than any others; and the variety of them is very great.

EXAMPLES.

1.—Iambic Tetrameter.

"He knew not if the brotherhood
His homily had understood;
He only knew that to one ear
The meaning of his words was clear."—*Longfellow.*

"Strange trees and fruits above him hung;
Strange odors filled the sultry air;
Strange birds upon the branches swung;
Strange insect voices murmured there."—*Whittier.*

2.—Trochaic Tetrameter.

"Never errant knight of old,
Lost in woodland or on wold,
Such a winding path pursued
Through the sylvan solitude."—*Longfellow.*

3.—Iambic Heptameter.

"Far as the eager eye can reach the crested billows rise,
Till on the distant verge they seem to kiss the bending skies;
No sail, like sea-bird's wing, appears to speak of life to me
Through all this livelong holy day,—this Sabbath on the Sea."—
G. T. Day.

4. Elegiac Verses are Heroics in four line Stanzas, with alternate Rhymes.

Example.—"The Curfew tolls,—the knell of parting day;—
The lowing herd winds slowly o'er the lea;

The plowman homeward plods his weary way,
And leaves the world to darkness and to me."—*Gray.*

5.—Octosyllabics.

"Now rings the woodland loud and long;
The distance takes a lovelier hue;
And, drowned in yonder living blue,
The lark becomes a sightless song."—*Tennyson.*

6.—Heroics and Alexandrine.

"Rustling, the leaves are rudely hurried by;
Or in dark eddies whirled, while from on high
The ruffian Winds, as if in giant mirth,
Unseat the mountain pine, and headlong dash to earth."—
Pickering.

V.—Quintettes. Five line Stanzas are somewhat rare; but they are sometimes used with good effect.

EXAMPLE.

Trochaic Tetrameter.

"I have known how sickness bends,
I have known how sickness breaks,—
How quick hopes have sudden ends,
How the heart thinks, till it aches,
Of the smile of buried friends."—*Mrs. Browning.*

VI.—Sestettes.—Six line Stanzas are very numerous, and of great variety.

EXAMPLE.

Heroics.

"She holds the casket, but her simple hand
Hath spilled its dearest jewel by the way;
She hath life's empty garment at command,
But her own death lies covert in the prey;
As if a thief should steal a tainted vest;
Some dead man's spoil, and sicken of his pest."—*Hood.*

VII.—Septettes.—Seven line Stanzas are many and various. **The Rhyme Royal,** invented by Chaucer, consists of seven lines of Heroics, the last two rhyming successively, and the others alternating variously.

EXAMPLE.

"The soldier he delighteth, all in arms,
To see his colors in the field displayed,
And longs to see the issue of those harms

That may reveal an enemy dismayed,
A fort defeated, or a town betrayed;
And still to be in action day and night,
But little thinks on God in all the fight."—*Breton.*

VIII.—Octaves.—Eight line Stanzas occur in great number and variety.

EXAMPLES.

1.—**Dactylic Tetrameter,** with Macron in the fourth place.

"Joyfully, joyfully, onward I move,
Bound for the land of bright spirits above.
Angelic choristers sing, as I come,
'Joyfully, joyfully, haste to thy home.'
Soon, with my pilgrimage ended below,
Home to the land of bright spirits I go.
Pilgrim and stranger, no more shall I roam,
Joyfully, joyfully, resting at home."—*Anon.*

2. **The Ottava Rima,** consisting of eight Heroic lines, the first six rhyming alternately, and the last two successively.

"Morgante had a palace in his mode,
Composed of branches, logs of wood, and earth,
And stretched himself at ease in this abode,
And shut himself at night within his berth.
Orlando knocked, and knocked again, to goad
The giant from his sleep; and he came forth
The door to open, like a crazy thing;
For a rough dream had shook him slumbering."—*Byron.*

IX.—**Nine Line Stanzas** are somewhat frequent. They exhibit much variety; and some of them have been developed with great skill.

The Spencerian Stanza, invented by Spencer, and much used, consists of two Heroic Quatrains, rhyming alternately, the last line of the first rhyming with the first line of the second, and these followed by an Alexandrine rhyming with the eighth line.

EXAMPLE.

"A gentle Knight was pricking on the plain,
Ycladd in mightie armes, and silver shielde
Wherein old dints of deep woundes did remain,
The cruel marks of many a bloody fielde;
Yet armes till that time did he never wield.

His angry steede did chide his foaming bitt,
As much disdayning to the curbe to yield.
Full jolly Knight he seemed, and faire did sitt,
As one for knightly giusts and fierce enconnters fitt."—
Spenser.

X.—Ten Line Stanzas occur but seldom.

Example.—" After the tempest—the lull of waves;
After the battle—peaceful graves;
After the knell—the wedding bells;
Joyful greetings from sad farewells.
After the bud—the radiant rose;
After our weeping—sweet repose;
After the burden—the blissful meed;
After the furrow—the waking seed;
After the flight—the downy nest;
Over the shadowy river—rest."—*Anon.*

XI.—Eleven Line Stanzas are not often used.

EXAMPLE.

" Worthless are all such pilgrimages—very,
If Palmers at the Holy Tomb contrive
The human heats and rancor to revive
That at the Sepulchre they ought to bury.
A sorry sight it is to rest the eye on
To see a Christian creature graze at Sion;
Then homeward, of the saintly pasture full,
Rush, bellowing, and breathing fire and smoke,
At crippled Papistry to butt and poke,
Exactly as a skittish Scottish bull
Haunts an old woman in a scarlet cloak."—*Hood.*

XII.—Twelve Line Stanzas are often used by a few Poets.

Example.—" Come let us set our careful breasts,
Like Philomel, against the thorn
To aggravate the inward grief
That makes her accents so forlorn.
The world has many cruel points
Whereby our bosoms have been torn;
And there are dainty themes of grief
In sadness to outlast the morn,—
True honor's dearth, affection's death,
Neglectful pride and cankering scorn,
With all the piteous tales that tears
Have watered since the world was born."—*Id.*

XIII.—Thirteen Line Stanzas are seldom used.

EXAMPLE.

"But hark! those shouts! that sudden din
Of little hearts that laugh within.
O take him where the youngsters play;
And he will grow as young as they!
They come! they come! each blue-eyed sport,
The Twelfth-Night King and all his court.
'Tis Mirth fresh crowned with mistletoe!
Music with her merry fiddles,
Joy "on light fantastic toe,"—
Wit with all his jests and riddles,
Singing and dancing as they go;
And Love, young Love, among the rest,
A welcome, nor unbidden, guest."—*Id.*

XIV.—Fourteen Line Stanzas are common, especially the Sonnet, which is very elaborate. It consists of Heroics, and has two parts called the Octave and Sestette. The Octave consists of two Quatrains, in each of which the first line rhymes with the fourth, and the second with the third. Also the fourth rhymes with the fifth. The Sestette is rhymed variously.

EXAMPLE.

"Each creature holds an insular point in space;
Yet what man stirs a finger, breathes a sound,
But all the multitudinous beings round
In all the countless worlds, with time and place
For their conditions, down to the central base,
Thrill, haply, in vibration, and rebound,—
Life answering life across the vast profound
In full antiphony, by a common grace?
I think this sudden joyaunce, which illumes
A child's mouth sleeping, unaware may run
From some soul newly loosened from earth's tombs.
I think this passionate sigh, which half begun
I stifle back, may reach and stir the plumes
Of God's calm angel standing in the sun."—*Mrs. Browning.*

Variations of the Sonnet are common, in which the Rhymes of the Octave alternate variously. The so called Sonnets of Shakespeare are so inartistic as scarcely to deserve the name.

A Strophe is a *system* of from two to thirty verses, forming one of the *irregular* divisions of a Poem. (See Collins's Ode on the Passions, &c.)

Note. The Divisions of a Poem are called *irregular* when they differ from each other in the number, length, or combination of their verses, or when the number of verses in each exceeds fourteen.

A Stanza or Strophe is not a mere *aggregation* of verses, but it is a group in which the verses are so bound together by the interlacing of the Rhymes, or otherwise, as to form a *system* by itself.

SUB-CLASSES OF STANZAS.—2.

1. **A Homogeneous Stanza** is one having the same number of Feet in each of its verses.

2. **A Heterogeneous Stanza** is one *not* having the same number of Feet in each of its verses.

ORDERS.—4.

1. **A Continuous Rhymed Stanza** is one whose verses all rhyme together. (See "The rain," p. 309.)

2. **A Consecutive Rhymed Stanza** is one in which the verses of each rhyming pair or set are not separated by intervening verses.

3. **An Alternate Rhymed Stanza** is one in which the verses of each rhyming pair are separated by one intervening verse.

4. **A Remote Rhymed Stanza** is one in which the verses of some of its rhyming pairs are separated by two or more intervening verses.

Varieties of the Stanza. By combining verses differing in length and construction, and variously distributing the Rhymes, an almost infinite variety of Stanzas has been developed; and the number is continually increasing.

MISCELLANEOUS EXAMPLES.

1. "Yellow leaves, how fast they flutter,—woodland hollows thickly strewing,
   Where the wan October sunbeams scantly in the midday win,
   While the dim gray clouds are drifting, and in saddened hues imbuing
   All without and all within."—*Jean Ingelow.*

2. "Within deep dungeons heavenly light comes flaming,
   When Faith kneels there to pray;
   And voiceless solitudes hear heaven proclaiming
   Redemption on its way."—*G. T. Day.*

3. "Brighter waters sparkled never
In that magic well
Of whose gift of life forever
Ancient legends tell,—
In the lonely desert wasted,
And by mortal lip untasted." —*Whittier.*

4. "Last night I wasted hateful hours
Below the city's eastern towers;
I thirsted for the brooks, the showers;
I rolled among the tender flowers;
I crushed them on my breast, my mouth;
I looked athwart the burning drouth
Of that long desert to the south."—*Tennyson.*

5. "The day had sunk in dim showers,
But midnight now, with luster meek,
Illumined all the pale flowers,
Like hope that lights a mourner's cheek.
I said, while
The moon's smile
Played o'er a stream in dimpling bliss,
'The moon looks
On many brooks;
The brook can see no moon but this.'
And thus, I thought, our fortunes run;
For many a lover looks to thee,
While, oh! I feel there is but one,
One Mary in the world for me!"—*Moore.*

6. "To crown the whole with triple queue,
Another such there's not in town,
Twitching his restless nose askew,
Behold tremendous Harry Brough-
-am, Law Professor at the U-
niversity we've Got in town—
niversity we've Got in town."—*Barham.*

7. Ah me!
Am I the swain
That late from sorrow free
Did all the cares on earth disdain?
And still untouched, as at some safer games,
Played with the burning coals of love and beauty's flames?
Was't I could dive and sound each passions secret depth at will,
And from those huge o'erwhelmings rise by help of reason still?

And am I now, O heavens! for trying this in vain,
So sunk that I shall never rise again?
Then let despair set sorrow's string
For strains that doleful be,
And I will sing
Ah me!"—*Wither.*

"What sounds were heard?
What scenes appeared
O'er all the dreary coasts?
Dreadful gleams,
Dismal screams,—
Fires that glow,
Shrieks of woe,—
Sullen moans,
Hollow groans,—
And cries of tortured ghosts!"—*Pope.*

9. 1. "Light
Fades;
Night
Shades
Appalling
Are falling.

2. From
The hill
Come
So still
The moon and star
And night unbar.

3. Sleep's
Cover
Creeps
Over
Loved nature's
Calm features."

10. "Hearts of love and souls of daring, in the world's high field of action,
Ye who cherish God's commandments, bending not to rank or faction,—
Ye whose life in slothful pleasure never sinks, nor idly stagnates,
Ye who wield the scales of justice, weighing peasant men with magnates,
Lo! the voice of benediction falls upon you from on high;
Ye are chosen; ye are missioned; ye are watched by Heaven's eye."—*Duganne.*

11. "The station clock proclaims the close of day;
The hard worked clerks drop gladly off to tea;
The last train starts upon its dangerous way,
And leaves the place to darkness and to me."—*Punch.*

12. "Not a sou had he got;—not a guinea or note;
And he looked confoundedly flurried,
As he bolted away without paying his shot;
And the landlady after him hurried."—*Barham.*

CHAPTER V.—POEMS.

A Poem is a piece of metrical composition.

CLASSES.—3.

1. A Lyric Poem is one designed (or suitable) for singing.
2. A Dramatic Poem is one designed for theatrical speaking.
3. A Lectic Poem is one designed simply for reading.

CLASS I.—LYRIC POEMS.

GENERA.—2.

1. A Sacred Poem is one designed for religious use.
2. A Secular Poem is one designed for uses not religious.

GENUS 1.—SACRED POEMS.

SPECIES.—2.

1. A Psalm is one of the sacred poems contained in the Bible.
2. A Hymn is a sacred poem not contained in the Bible.

GENUS 2.—SECULAR POEMS.

SPECIES.—4.

1. A Song is a short lyric poem, various in form and subject.
2. A Ballad is a long narrative song in the Ballad Meter.
3. An Ode is a long, elaborate, and dignified lyric, sometimes not intended to be sung.
4. An Elegy is a funeral or mournful song.

CLASS II.—DRAMATIC POEMS.

GENERA.—3.

1. A Tragedy is a Dignified Dramatic Poem, usually having a fatal issue.
2. A Comedy is a light and amusing Dramatic Poem.
3. A Mask is an irregular, extravagant Drama, in tragic form, introducing extra-human characters.

GENUS 2.—COMEDIES.

SPECIES.—2.

1. A Regular Comedy is one in regular form, with respectable characters and natural incidents.
2. A Farce is a low, irregular, Comedy in which the characters and incidents are ridiculous.

CLASS III.—LECTIC POEMS.
ORDERS.—2.

1. A Didactic Poem is one designed to afford instruction.

2. An Aesthetic Poem is one designed merely to afford pleasure.

ORDER 1.—DIDACTIC POEMS.
GENERA.—5.

1. A Historic Poem is one narrating historical events.

3. An Argumentative Poem is one devoted to argument, or reasoning.

3. A Descriptive Poem is one describing persons, places, or things.

4. A Hortatory Poem is one devoted to exhortation, or persuasion.

5. A Satiric Poem is one severely criticising, in rough language, certain persons, characters, or customs.

GENUS 1.—HISTORIC POEMS.
SPECIES.—3.

1. An Epic Poem is one narrating, in elevated style, the achievements (real or imaginary) of distinguished persons.

2. A Chronicle is a plain narrative of actual events.

3. An Anecdote is a brief, and frequently humorous, narrative.

ORDER 2.—AESTHETIC POEMS.
SPECIES.—10.

1. A Romance is a fictitious, sometimes extravagant, biography or love story.

2. A Pastoral Poem is one pertaining to rural affairs, especially to the affairs of shepherds.

3. An Idyl is a short, but elevated and artistic, pastoral.

4. A Fable is a fictitious and improbable narrative, designed for amusement and instruction.

5. An Epistle is a familiar communication or letter.

6. A Parody is a poem in which some of the words have been so changed as to adapt it to a purpose different from the original one.

7. A Burlesque is a poem in which there is a ludicrous contrast between the style and the subject.

8. A Macaronic Poem is one in which words from two or more different languages are used promiscuously.

9. Task Poetry is that in which the sense is made subservient to the form, as in Acrostics, Echos, Puzzles, &c.

10. An Epigram is a short pungent expression, usually of censure or ridicule.

EXAMPLE OF AN EPIGRAM.

"Sir, I admit your general rule
That every poet is a fool;
But you yourself may serve to show it
That every fool is not a poet."—*Pope.*

CHAPTER VI.—POETIC LICENSE.

Poetic License is the privilege of using, in poetical composition, on account of its difficulty, many modes of expression which are in some respects objectionable.

EXPEDIENTS.—10.

1. Contraction of Words, as "'gan" for "began"; "e'er" for "ever"; &c.

2. Combination of Words, as "th' immense" for "the immense"; &c.

3. Antiquated Pronunciation, as "smiléd" for "smiled"; &c.

4. Antiquated Inflection, as "writeth" for "writes"; &c.

5. Antiquated Words and Phrases, "'I am' quod he"; &c.

6. Constant Use of Ellipsis and other Rhetorical Figures, as "He knew to sing and build the lofty rhyme"; &c.

7. Changing the Accent of words, as "useléss" for "úseless"; &c.

8. Imperfect Rhymes, as "shade" and "had"; &c.

9. Imperfect Feet, as a Spondee or Pyrrhio in Iambic Verse; &c.

10. Imperfect Stanzas (i. e. such as close in the midst of a Sentence, making a Cæsura of the Sentence).

ABUSES OF POETIC LICENSE.

1. Too frequent resort to the above expedients.

2. Indiscriminate Use, in the same Composition, of the forms "thou" and "you" to designate the same individual.

3. Confounding the Tenses of the Verb or Copula in the same Sentence.

5. Corrupting Words by omission or insertion of sounds, as when "mama" is made to rhyme with "unbar"; "saw" with "war"; &c.

EXAMPLES.

1. "The ladies first
'Gan murmur, as became the softer sex."—*Cowper.*
"*O'er* hills, *o'er* dales, *o'er* crags, *o'er* rocks they go."—*Pope.*
"I *ne'er* the paths of learning tried."—*Gay.*

2. "For *'twas* the self same power divine."—*Cowper.*
"Than when employed *t' accommodate* the fair."—*Id.*
"*Th' eternal* snows appear already past."—*Pope.*

3. "Lo the poor Indian whose untutored mind
Sees God in clouds, or hears him in the *wind.*—*Id.*
"His bloodless cheek is seemed and hard;
Unshorn his gray neglected *beard.*—*Whittier.*
"An 'twere not for thy hoary *beard,*
Such hand as Marmion's had not spared
To cleave the Douglas's head."—*Scott.*

4. "Go when the morning *shineth;*
Go when the eve *declineth.*"—*Edin. Lit. Rev.*
"That eagerly *holp* him for to fight."—*Old Romance.*
"With points of blastborne hail their heated *eyne!*
So their wan limbs no more might come between."—*Tennyson.*

5. "*Withouten* that would come an heavier *bale.*"—*Thomson.*
"Not one *eftsoons* in view was to be found."—*Id.*
"Of clerks good plenty here you *mote* espy."—*Id.*
"A train band Captain *eke* was he."—*Cowper.*

6. "Nor blasted were their wedded days with strife."—*Beatie.*
"The windy summit, wild and high,
Roughly rushing on the sky."—*Dyer.*
"My heart is a sieve where some scattered affections," &c.—*Moore.*

7. "Now Christ thee save thou proud portér."—*Old Ballad.*
"Myself right surely know alsó that 'tis my doom to perish."—*Newman.*
"Without retíune to that friendly shore."—*Pope.*
"And humble all his airs of insolénce."—*Id.*

8. "His dreadful journey to the realms beneath
To seek Tiresias in the vales of death."—*Id.*
"And bids Aurora with her golden wheels
Flame from the ocean o'er the eastern hills."—*Id.*
"Alone and unattended let me try

If yet I share the old man's memory."—*Id.*
"Far from the town, an unfrequented bay
Relieved our wearied vessel from the sea."—*Id.*
"If this raise anger in the stranger's thought,
The pain of anger punishes the fault."—*Id.*
"To fame I sent him to acquire renown;
To other regions is his virtue known."—*Id.*
"Behold the gloomy grot whose cool recess
Delights the Nereides of the neighboring seas."—*Id.*

9. "Warms in the sun; refresh | es in | the breeze;
Glows in the stars; and blos | soms in | the trees."—*Id.*
"Not a drum | was heard, | nor a fu | neral note
As his corse | to the rampart | we hurried;—
Not a sol | dier discharged | his fare | well shot
O'er the grave | where our hero | we buried."—*Wolfe.*

10. "So word by word, and line by line,
The dead man touched me from the past;
And all at once it seemed at last
His living soul was flashed on mine;

And mine in his was wound, and whirled
About empyreal heights of thought,
And came on that which is, and caught
The deep pulsations of the world."—*Tennyson.*

11. "If thou O man, a stranger art at home,
Then know thyself,—the human mind survey;
The use, the pleasure, will the toil repay.
Nor study only; practise what you know;
Your life, your knowledge, to mankind you owe."—
Grainger.

12. "Is it for thee the linnet pours his throat?
Loves of his own and raptures swell the note.
The bounding steed you pompously bestride
Shares with his lord the pleasure and the pride.
Is thine alone the seed that strews the plain?"—*Pope.*

13. "And when lord Marmion reached his band,
He halts, and turns with clinched haud,
And shout of loud defiance pours,
And shook his gauntlet at the towers."—*Scott.*

"Thus while he spoke, the queen of heaven, enraged,
And queen of war, in close consult engaged;
Apart they sit, their deep designs employ,
And meditate the future woes of Troy."—*Pope.*

14. "Victory soon shall crown our banner;
Soon the conflict will be o'er;
Then the nation's loud hosannah
Shall resonnd from shore to shore."—*Gridley.*

CHAPTER VII.—POETIC ANALYSIS.

Poetic Analysis is to a Poem what ordinary Analysis (including Parsing) is to a Sentence.

Process. In Poetical Analysis one should class 1st, The Poem; 2nd, the Stanzas or Strophes; and 3d, the Verses.

Additional Work. After the Poetic Analysis one should Analyze the Sentences, and Parse the Words.

"**Philological Method.**" Besides the preceding work, one should, *when possible*, study the literary History of the Composition, and the Biography of its Author;—also the history of his time and country; and he should gather up every accessible fact in relation to every person, place, or thing, mentioned or alluded to in the Composition.

EXAMPLE.

Byron's Waterloo, p. 295 is a piece of Metrical composition, and hence is a Poem. It is Lectic, Didactic, Historic, an Anecdote.

It is divided into Stanzas, which are each of Nine Lines, Heterogeneous, composed of two Alternately Rhymed Qnatrains, in which the first line of the second rhymes with the last line of the first, together with a ninth line rhyming with the eighth.

The Verses, except the ninth of each Stanza, are Iambic, Mixed, Pentameters (i. e. Heroics), Rhymed. The ninth Verse is Iambic, Mixed, Hexameter (i. e. Alexandrine); and hence the Stanzas are Spencerian.

EXERCISES.

1. "High on a throne of royal state, which far
Outshone the wealth of Ormus or of Ind,
Or where the gorgeous East, with richest hand,
Showers on her kings barbaric pearl and gold,
Satan exalted sat,—by merit raised
To that bad eminence."—*Milton.*

2. "Fair laughs the morn, and soft the zephyr blows,
While, proudly rising o'er the azure realm,
In gallant trim the gilded vessel goes,—

Youth on the prow, and Pleasure at the helm,—
Regardless of the sweeping whirlwind's sway,
That, hushed in grim repose, expects his evening prey."—*Gray.*

3. "The sportive Autumn claimed by rights
An Archer for her lover;
And even in Winter's dark cold nights
A charm he could discover."—*Campbell.*

4. "When, bound to some bay
In the billowy ocean,
O'er sea rolling surges
The sailors are steering,
God weighs on his waters
Their wandering bark,
And wafts them with winds
On their watery way."—*Anon.*

5. "The rolling year
Is full of Thee. Forth in the pleasing Spring
Thy beauty walks, thy tenderness and love.
Wide flush the fields;—the softening air is balm;—
Echo the mountains round;—the forest smiles;—
And every sense, and every heart is joy."—*Thomson.*

6. "Could love forever
Run like a river,
And Time's endeavor
Be tried in vain,
No other pleasure
With this could measure,
And, like a treasure,
We'd hug the chain."—*Byron.*

7. "Then out spake brave Horatius, the captain of the gate;
'To every man upon this earth death cometh soon or late;
And how can man die better than facing fearful odds
For the ashes of his fathers, and the temples of his gods?'"—
Macaulay.

8. "Child of the country, free as air
Art thou, and as the sunshine fair.
Born, like the lily, where the dew
Lies odorous when the day is new,—
Fed mid the May-flowers, like the bee,—
Nursed to sweet music on the knee,—
Lulled in the breast to that glad tune
Which winds make 'mong the woods of June,—

I sing of thee. 'Tis sweet to sing
Of such a fair and gladsome thing."—*Cunningham.*

9. "Day-stars, that ope your eyes with morn to twinkle,
From rainbow galaxies of earth's creation
And dew-drops o'er her lovely altars sprinkle
As a libation."—*Horace Smith.*

10. "Comrades, leave me here a little, while as yet 'tis early morn;
Leave me here; and when you want me, sound upon the bugle horn.
'Tis the place; and all around it, as of old, the curlews call,
Dreary gleams about the moorland, flying over Locksley Hall,—
Locksley Hall, that in the distance overlooks the sandy tracts,
And the hollow ocean-ridges roaring into cataracts."—*Tennyson.*

11. "If they rob us of name and pursue us with beagles,
Give their roof to the flame and their flesh to the eagles,
While there's leaves in the forest and foam on the river,
McGregor, despite them, shall flourish forever."—*Scott.*

12. "A conquest how hard and how glorious!
Though fate had fast bound her
With Styx nine times round her,
Yet music and love were victorious!"—*Pope.*

13. "Ye shepherds so cheerful and gay,
Whose flocks never carelessly roam,
Should Corydon's happen to stray,
Oh call the poor wanderers home."—*Shenstone.*

14. "Thanks, my lord, for your venison, for finer or fatter
Ne'er ranged in the forest nor smoked on the platter.
The flesh was a picture for painters to study,
The fat was so white and the lean was so ruddy.
Though my stomach was sharp, I could scarce help regretting
To spoil such a delicate picture by eating."—*Goldsmith.*

15. "Come as the winds come, when
Forests are rended;
Come as the waves come, when
Navies are stranded.
Faster come; faster come;
Faster and faster;—
Chief, vassal, page, and groom,
Tenant and master."—*Scott.*

16. "This is the forest primeval; but where are the hearts that beneath it
Leapt like the roe, when it hears in the woodland the voice of the huntsman?
Where is the thatch-roofed village, the home of Acadian farmers?
Men whose lives glided on like rivers that water the woodlands,
Darkened by shadows of earth, but reflecting an image of Heaven?"—*Longfellow.*

17. "At the close of day, when the hamlet is still,
And mortals the sweets of forgetfulness prove,
When nought but the torrent is heard on the hill,
And nought but the nightingale's song in the grove,—
'Twas thus, by the cave of the mountain afar,
While his harp rung symphonious, a hermit began.
No more with himself or with nature at war,
He thought as a sage, though he felt as a man."—*Beatie.*

18. "Once upon a midnight dreary, while I pondered, weak and weary,
Over many a quaint and curious volume of forgotten lore,—
While I nodded, nearly napping, suddenly there came a tapping
As of some one gently rapping, rapping at my chamber-door.
'"Tis some visitor,' I muttered, 'tapping at my chamber-door;—
Only this, and nothing more.'"—*Poe.*

19. "Speak gently of the erring;—oh! do not thou forget,
However darkly stained by sin, he is thy brother yet;—
Heir of the self-same heritage,—child of the self-same God,—
He hath but stumbled in the path thou hast in weakness trod."—
F. G. Lee.

20. "Oh! a dainty plant is the Ivy green
That creepeth o'er ruins old!
Of right choice food are his meals, I ween,
In his cell so lone and cold.
The walls must be crumbled, the stones decayed,
To pleasure his dainty whim;
And the mold'ring dust that years have made
Is a merry meal for him.
Creeping where no life is seen,
A rare old plant is the Ivy green."—*Dickens.*

21. "Hear the sledges with the bells,—
Silver bells,
What a world of merriment their melody foretells!
How they tinkle, tinkle, tinkle,
In the icy air of night,
While the stars, that over sprinkle
All the heavens, seem to twinkle
With a crystalline delight,—
Keeping time, time, time,
In a sort of Runic rhyme
To the tintinnabulation that so musically wells
From the bells, bells, bells, bells,
Bells, bells, bells,—
From the jingling and the tinkling of the bells!"—*Poe.*

8's and 7's.

22. "Sweet the moments, rich in blessing,
Which before the cross I spend,—
Life and health and peace possessing,
From the sinner's dying Friend."—*Robinson.*

7's.

23. "Praise the Lord, for he is kind;
Praise him with a joyful mind;
For his mercies shall endure,—
Ever faithful, ever sure."

8's, 7's, and 4.

24. "See, from Zion's sacred mountain,
Streams of living water flow!
God has opened there a fountain
That supplies the plains below.
They are blessed
Who its sovereign virtues know."—*Kelly.*

H. M.

25. "How pleasing is the voice
Of God, our heavenly King,
Who bids the frosts retire,
And wakes the lovely spring!
Bright suns arise;
The mild wind blows;
And beauty glows
Through earth and skies."—*Dwight.*

8's.

26. "The winter is over and gone;
The thrush whistles sweet on the spray;
The turtle breathes forth her soft moan;
The lark mounts and warbles away."—*Hawes.*

L. P. M.

27. "The Lord hath eyes to give the blind;
The Lord supports the sinking mind;
He sends the laboring conscience peace;
He helps the stranger in distress,—
The widow and the fatherless —
And grants the prisoner sweet release."—*Anon.*

11's.

28. "I would not live alway; I ask not to stay
Where storm after storm rises o'er the dark way.
The few lurid mornings that dawn on us here
Are enough for life's woes,—full enough for its cheer."—
Muhlenberg

12's and 11's.

29. "Thou art gone to the grave; but we will not deplore thee,
Though sorrows and darkness encompass the tomb;
The Savior has passed through its portals before thee;
And the lamp of his love is thy guide through the gloom."—
Heber.

12's.

30. "The voice of free grace cries 'Escape to the mountain;
For Adam's lost race Christ hath opened a fountain.
For sin and uncleanness and every transgression
His blood flows most freely in streams of salvation.' "—
Whitefield.

11's.

31. "Daughter of Zion, awake from thy sadness;—
Awake, for thy foes shall oppress thee no more.
Bright o'er thy hills dawns the daystar of gladness;
Arise, for the night of thy sorrow is o'er."—*Anon.*

11's and 10's.

32. "Brightest and best of the sons of the morning,
Dawn on our darkness; and lend us thine aid;
Star of the east, the horizon adorning,
Guide where our infant Redeemer is laid."—*Id.*

11's and 8's.

33. "Be joyful in God, all ye lands of the earth;
Oh! serve him with gladness and fear.
Exult in his presence with music and mirth;
With love and devotion draw near."—*Id.*

7's and 6's.

34. "As flows the rapid river,
With channel broad and free,
Its waters rippling ever,
And hasting to the sea,—
So life is onward flowing,
And days of offered peace;
And man is swiftly going
Where calls of mercy cease."—*S. F. Smith.*

APPENDIX.

CHAPTER I.—COMPOSITION.

INTRODUCTION.

Composition is the writing of original Continued Discourse.

This properly belongs to the department of Rhetoric; but students should have much practice and training in the art of Composition before they are old enough, or sufficiently advanced in other branches, to study Rhetoric as a Science.

This exercise should be commenced as soon as the pupil can write, and continued as long as he attends school.

The lessons should be regular, and as frequent as circumstances will permit,—daily, if possible; otherwise, semiweekly, or weekly, or bi-weekly; but never more seldom.

Habits of neatness, order, and exactness should be cultivated.

Compositions should be written first with a pencil, either on a slate or paper; and, after careful revision and correction by the writer, they should be copied with a pen, in the best possible style, upon good clean paper of the form and size prescribed by the teacher,—neatly folded,—with the title, date, and author's name on the outside, according to the directions given.

They should then be carefully examined by the teacher, or by more advanced students under his supervision, and, with the errors marked, should be returned to the writer for correction and rewriting in books kept for that purpose.

When possible, regular Classes should be formed in Composition as well as in other studies; and the Essays should generally be read before the school.

Subjects should be assigned and explained by the teacher; and the whole Class should write upon the same topic.

Pupils should never be required to write upon a subject which they know nothing about.

Abstract subjects should never be assigned to the younger Classes.

The older and more experienced may be permitted to select subjects for themselves.

When about to write upon any topic, a student should not begin by *reading* anything pertaining to that subject; but should first *think* about it,—form his plan,—and write as well as he can. Then he should read whatever he can find relating to the topic; and after that he should revise and correct his production. Thus he will secure *originality.*

Either in writing or in debate, one should never attempt to argue a question in the form of a *Comparison,* as "Which is the greater evil, Intemperance or Lying?", &c., *since it is entirely impossible to construct a valid argument on either side of any such question.*

Compositions should not be very long. Usually one page of quarto Letter Paper is the most proper length for beginners.

Sentences should generally be short; and Essays should be properly divided into Paragraphs.

Writing should always be perfectly legible, and as beautiful as possible.

Compositions should be criticised in respect to the following points: 1. Penmanship; 2. Spelling; 3. Capitals; 4. Punctuation; 5. Paragraphing; 6. Use of Words; 7. Correctness of Syntax; 8. Condensation of Expression; 9. Amplification of Thought; 10. Accuracy of Statement; 11. Conclusiveness of Reasoning; 12. Sufficiency of Effort.

For different Classes of Students the following courses of Exercises are proposed.

PART I.—AN ELEMENTARY COURSE.

In this, the attention should be directed mainly to Penmanship, Spelling, Capitals, and Neatness.

1. Copying.—At first several Exercises may profitably be devoted to copying paragraphs from some accurately printed modern book. If not done correctly at the first trial, the work should be done over again until it is correct. The Rules for Spelling, p. 43, should be studied.

2. Lists of Names.—As a second step let the student write lists of names of Persons, Places, Animals, Trees, Plants, Minerals, Utensils, Articles of Dress, Furniture, Books, &c.

The Rules for Capitals, p. 34, should be studied.

3. Names of Parts.—Let the names of the *parts* of a House, Carriage, Book, Tree, Ship, Locomotive, Fort, Clock, Plow, Loom, Piano, Trunk, &c., be written.

EXAMPLE.—A STALK OF CORN.

The parts of a Stalk of Corn are the stem, root, rootlets, leaves, tassel, flowers, pollen, ear, husk, silk, kernels, cob, pith, woody fibres, vascular tissue, cellular tissue, chlorophyl, &c.

4. Qualities of Things.—Let the student enumerate the qualities of Iron, Lead, Copper, Gold, Silver, Mercury, Wood, Glass, Stone, Brick, Clay, Earth, Water, Ice, Snow, Wool, Cotton, Flax, Hemp, Flour, Meal, Salt, Alcohol, Tobacco, Sugar, Paper, Leather, Coal, Bone, Ivory, Marble, &c.

EXAMPLE.—WAX.

Wax is useful, beautiful, fragrant, common, cheap, plenty, fusible, pliable, combustible, convenient, opaque, &c.

5. Uses.—Enumerate the uses of the things mentioned in Nos. Three and Four, and of other things.

EXAMPLE.—COAL TAR.

Coal Tar is used for covering walks,—making roofing,—making shoe-blacking,—painting iron fences, chains, coal-hods, tools, &c.,—preventing insects from going up the trees,—for manufacturing Light Carbon Oils for illuminating purposes,—Naptha for preparing Varnishes,—Heavy Oils for lubricating Machinery,—Paraffine for making Candles,—Alcohols for various purposes,—Aniline Colors for Dye-stuffs and for the use of Artists,—Fruit Essences for Perfumery,—Carbolic Acid for medicinal, preservative, and disinfecting purposes, &c., &c.

6. Writing from Memory.—Let the Teacher read to the Class a simple story or narrative from some book or paper not accessible to the Class; and let the students afterwards write what they can remember of it, *not assisting one another*. The Teacher may sometimes give original narrations; but usually the selections are better, because they can be more readily compared with the work of the pupils; and the quality of that work more accurately estimated.

7. Description of Things.—After a sufficient number of Exercises from Memory, let the Class proceed to write simple descriptions of things which they have seen, as a Horse, Ox, Cow, Sheep, Dog, Goat, Cat, Goose, Squirrel, Fox, or other Animal, a Cart, Wagon, Car, Engine, Ax, Plane, Saw, Scythe, Mowing-Machine, Spinning-Wheel, Loom, Sewing-Machine, Cooking-Stove, Writing-Desk, Table, Bureau, Sofa, Chair, Lamp, Piano, Melodeon, Organ, Sleigh, Bridge, House, Barn, Garden, &c., &c.

EXAMPLE.—A SLEDGE-HAMMER.

A Sledge-Hammer is a large hammer, sometimes weighing ten or fifteen pounds, and generally used by a black-smith or a stone-mason. It has a long handle made of some strong tough wood, and is used by the stone-mason for breaking large rocks, or for driving wedges to raise up a rock. Sometimes he uses it in drilling holes in the rock which he intends to break with wedges, powder, or Nitro-glycerine.

The sledge sometimes has two round or square faces; but in most cases it has one face only; and opposite to that it has an edge somewhat like that of an ax, but not so long or so sharp.

The sledge used by the black-smith is generally not so heavy as that of the stone-mason, and is more neatly finished.

Frequently the edge is blunted so as to make a kind of narrow face; and sometimes it is turned in a different direction, so as to stand either obliqne or at right angles to the direction of the edge of the mason's hammer.

The black-smith uses his sledge in forging, welding, bending, or breaking large irons.

The larger part of the sledge-hammer is commonly made of Iron; but the face and the edge are made of Steel, which is harder, stronger, and more durable than Iron.

8. Description of Places.—From the description of things it is easy to pass to the description of places. Let the pupil describe the House, Door-yard, Farm, District, Village, Street, or City where he lives, or where he has been, or any remarkable place that he has seen.

9. Description of Events, or Narration.—This is a very easy and pleasant exercise. Let each member of the Class describe some occurrence which he has seen or participated in, as a Walk,—a Foot-race,—an Excursion for hunting, fishing, gathering Botanical, Mineralogical, or Geological Specimens,—a Sleigh-ride, a Sail upon the water,—a Visit to a friend in the Country, or in the the City,—falling from a horse, going a skating,—going to market,—visiting a School,—going to Church,—a thunder shower,—an Aurora Borealis,—a husking party,—an apple paring,—a log-rolling,—the raising of a building,—the burning of a building,—a pic-nic,—a celebration,—a snow storm,—a Lecture,—a Concert,—an Exhibition,—a County Fair,—a Church Fair, &c., &c.

EXAMPLE.—GATHERING CHESTNUTS.

It was late in the Fall, and the leaves, being killed by the frost and dried by the sun, were brown and rustling and rapidly falling from the trees, when I and my friend started for the woods in pursuit of chestnuts.—The way was long; and the hills we had to climb were steep; and my friend was so large and heavy that I feared he would not hold out well on such an excursion. But I soon found that I had enough to do to keep up with that heavy, dumpy looking fellow; and, by the time that we reached the chestnut trees, I was glad to stop a while and rest.

After a little we began to look for chestnuts; but although the

burs were well opened and we could see an abundance of them some fifty or eighty feet above our heads, we could scarcely find one upon the ground.

The little roguish Squirrels, which had carried off all the fallen chestnuts to their burrows or to the hollow trees where they were laying up their winter store, and which were darting about here and there, seemed to exult in our perplexity, and fairly to mock us with their chattering.

But their triumph was of short duration; for my fat friend soon showed them that he could climb trees as well as they; and up he went into one of those big lofty trees and began to shake; and "Oh! what a fall was there, my countrymen!" not of the fat fellow, as I almost expected,—nor of the squirrels,—but of the chestnuts.

They rained,—they poured,—and soon the ground was covered!—I began to pick them up; and in a short time my friend came down to my assistance.—We filled our pockets, and succeeded in getting home in time for tea.

10. Letters.—Almost every person has frequent occasions to write letters; and the exercise ought to be so familiar as not to occasion the slightest inconvenience; but many *are*, unfortunately, very much embarrassed when it is necessary for them to write, because they have had neither instruction nor practice in the art of letter-writing. Not only are they embarrassed in the writing, but their performances often subject them to much ridicule and contempt, which might all be avoided by a little attention to this matter while at school.

The style of letters should be varied according to circumstances; but a few points should always be observed.

1. Letters should be perfectly legible.

2. It should be clearly evident *where*, *when*, *by* whom, and *to* whom the letter is written.

3. Business letters should be short and explicit.

4. A letter asking a favor, or pertaining exclusively to the business of the writer, should contain a stamp to prepay the postage on the answer.

5. All letters should be promptly answered, unless there are peculiar and strong reasons for not answering them.

6. A letter to a relative or intimate friend should be less formal than one to a stranger, or mere acquaintance; and in addressing a person of high rank or dignity one should be more precise and formal than in ordinary correspondence.

7. The date should be written first, near the top of the page, and towards the right side. Next, the formal Address should be written

a little below, and beginning at the left side of the page. Then, just below the termination of the Address, the *Complimentary Address* should begin. After this last, on the same line, or the next below, the body of the letter should begin. After the body of the letter, near the middle of a line, the Complimentary Closing should begin; and below the end of that the Signature should be written.

In a familiar letter to a friend, the Formal Address may be omitted.

After the Formal Address the Point required is the Period; but after the Complimentary Address, the Comma.

If it is desired to be especially respectful, the letter should begin not much above the middle of the page; a whole sheet of paper should be used; and if the first page does not contain the whole, the remainder should go upon the *third* page, leaving the second blank.

In ordinary correspondence a half sheet of paper may be used, unless the communication is too long for two pages to contain it; but never less than half a sheet.

If the letter is in reply to one received, the reception of it should be acknowledged at the beginning.

In writing the Address upon the Envelope, the title should stand at the left, just below the middle of the face,—the name should follow in the same line,—then below, at about the middle of the face lengthwise, the name of the Town should commence,—below that, and farther to the right, the name of the County should begin,—and below that, and still farther to the right, the name of the State. This last may be abbreviated, if it is long.

If the letter is sent to a large City, the number and name of the Street should be given first after the name of the person.

Let the Class write imaginary Letters to Parents, Brothers, Sisters, Friends, Business Men, Firms, Members of the Legislature, Members of Congress, Classmates, Teachers, &c.

EXAMPLES.

FLEMINGTON, TAYLOR CO., W. VA.
January 15th, 1879.

MR. THOMAS SHELDON & CO.

DEAR SIRS,—Your favor of the 10th of this month was duly received; and it will give me great pleasure to comply with your request.

I think the business can be finished in a few days; and I will promptly inform you of the result.

Very truly Yours,
JAMES ANDERSON.

Ms. Thomas Sheldon & Co.,
Whitestown,
Oneida Co.,
N. Y.

HARTFORD, CONN., March 5th, 1879.

MY DEAR BROTHER,—

I received your kind letter of Feb. 20th last week, and was extremely glad to learn that you arrived safely at the end of your journey, and found your family safe and well.

We are well and prosperous, but have felt lonesome ever since you left us. I wish that you were not so far away but that we might enjoy your visits more frequently.—John has left us, since you went away,—having taken charge of a School in a neighboring town, where he seems to be enjoying himself and giving satisfaction. Henry is still pursuing his studies at the High School, and hopes to be ready to enter College next fall.—Business is becoming much more lively than it was when you left us; and we think the prospect is good for the coming season.

We were all much interested in the Lecture last evening, at Allen Hall, by Professor Tyndall, on the Subject of Light. His apparatus is splendid, and his treatment of his theme is most masterly. I wish you could hear him.

Your affectionate Brother,

ALFRED BINGHAM.

500 BROADWAY, N. Y., TUESDAY, April 8th, 1879.

TO THE HON. A. I. BOREMAN, *Senator of the U. S.*

DEAR SIR,—Please allow me to congratulate you upon the passage of the Law which you have recently advocated with so much zeal and ability, and which is destined, I have no doubt, to be of great utility to the Country.

I assure you that I, with many others, have watched with great in-

terest the progress of legislation in regard to this matter, and that we are peculiarly gratified at this final happy result.

I remain, Sir, with great respect,

Yours very truly,

JOSEPH DENHAM.

PART II.—AN INTERMEDIATE COURSE.

This Course is designed for those who have been through with Syntax, and have made corresponding progress in other studies.

SECTION 1.

Construct half a dozen original Sentences of each kind mentioned in the Analysis; and *punctuate them.*

Study the Chapter on Punctuation, beginning at p. 47.

SECTION 2.

Take the Sentences of the List beginning at p. 274, and subject them to all the *Transformations* of which they are susceptible; viz.:

1. Change the Sentences of each Order into the Equivalent Sentences of the other Order.
2. Contract such as can be in any way contracted.
3. Expand all contracted forms in every possible way.
4. Transpose the Members and Elements in all possible ways.

SECTION 3.

Take the Poetical Selections in the Grammar, and in the Readers, and transform them into Prose.

PART III.—A HIGHER COURSE.

This Course is designed for those who have completed the Grammar, and made corresponding progress in other studies.

SECTION 1.—PROSE.

Write Dissertations, Essays, and Orations.

In order to produce an Essay take the following steps:

1. **Select a Theme,** if one is not assigned by the Teacher.

It is comparatively unimportant what the Theme is, provided that one knows something about it, and works it up faithfully.

2. Form a Plan, or outline of the Essay.

An Essay or Discourse without a Plan is generally without sense or utility,—the mere raw material from which something valuable might, perhaps, be elaborated, but is not.

3. Proceed to fill up the Plan, or write according to it.

The Plan itself should not, generally, be mentioned or made prominent in the Essay. A guide board is useful to direct one in the right

way; but it is not necessary or useful for him to shoulder it, and carry it along with him.

4. Acquire all the information possible in regard to the Theme; and then revise, criticise, correct, and rewrite the Essay.

PLANS.

The Plan of an Essay or Discourse must depend, *to a certain extent*, upon the nature of the Theme; but it usually depends to a greater extent upon the occasion, and the purpose and ability of the writer.

The same Theme admits, usually, of a number of different plans; and two different writers upon the same subject scarcely ever adopt exactly the same plan.

A Theme may consist of a Word, a Phrase, or a Sentence.

When the Theme is a Word, the writer has perfect freedom of choice in regard to the plan. If the Theme is a Phrase, he is somewhat restricted; and if it is a Sentence, he is still more restricted.

A Theme consisting of a Word or Phrase is a *General Theme*;—a Sentence forms a Particular Theme.

In general, one should study brevity and condensation.

Introductions, if used at all, should be very short, and *apologies* should be utterly discarded.

Essays designed as School Exercises should not exceed three quarto pages of ordinary manuscript.

EXAMPLES OF PLANS.—GENERAL THEMES.

Theme,—The Sheep.

FIRST PLAN.

1. The Size and Appearance of the Sheep.
2. The Habits. 3. The Utility. 4. The History. 5. The Enemies.
6. The Varieties of the Sheep.

SECOND PLAN.

1. The Scientific Name and Rank of the Sheep.
2. The Time of its Domestication.
3. Its Use among the Ancient Nations.
4. Allusions to it in the Bible.
5. Allusions to it in Classical Literature.
6. Its Use for Religious Sacrifices.

THIRD PLAN.

1. The Rank of the Sheep among Domestic Animals.
2. The Industries depending upon the Sheep.
3. Mutton as an Article of food.
4. Wool as an Article of Commerce.
5. Wool as a Material for Manufactures.
6. Woolen Manufactories.

FOURTH PLAN.

1. The Sheep as a Means of Civilization.
2. Sheep raising as a Business.
3. Sheep and Dogs.
4. Climatic Distribution of Sheep.
5. Sheep Husbandry among the Nations.
6. The Future of Sheep Husbandry.

FIFTH PLAN.

1. The Comparative Value of the Sheep and Swine.
2. The Conditions of Success in Sheep Husbandry.
3. The Rank of Sheep Husbandry, compared with other Industries in the United States.
4. The Effect of Tariff Laws upon Sheep Husbandry.
5. Imported Sheep.
6. Sheep at County Fairs.

SIXTH PLAN.

1. Sheep as a Rural Ornament.
2. Sheep in Pastoral Poetry.
3. Sheep in Epic Poetry.
4. Sheep in Fable.
5. The Sheep as a Religious Symbol.
6. The Sheep as a Means of National Superiority.

SEVENTH PLAN.

1. The Sheep as a Means of American Independence.
2. Sheep raising in New England.
3. Sheep raising in Texas.
4. Sheep Husbandry in Scotland.
5. Sheep Husbandry in Australia.
6. Sheep Husbandry in South Africa.

EIGHTH PLAN.

1. Large Sheep.
2. Sheep without Wool.
3. Syrian Sheep.
4. Sheep in relation to the Fine Arts.
5. The Geological Era of Sheep.
6. The Connection of Sheep with Astronomy.

NINTH PLAN.

1. Sheep and Goats.
2. Fine and Coarse Wooled Sheep.
3. Diseases of Sheep.
4. The Colors of Sheep.
5. The Food of Sheep.
6. The Care of Sheep.

TENTH PLAN.

1. The kind of Country best adapted to Sheep.
2. The Age of Sheep.
3. The Relation of Sheep to Music.
4. Sheep and Royalty.
5. Sheep Husbandry in Palestine.
6. Syrian Sheep and Goats in relation to Darwinism.

These different plans are not by any means all that might be given; but they may serve to illustrate the variety of treatment of which a common simple Theme is susceptible.

Any one of these plans furnishes abundant material for an ordinary School Essay; and in fact one of the Single Divisions of these plans is often sufficient not merely for a short Essay, but for a Volume, if fully developed.

THE SECOND PLAN DEVELOPED.

THE SHEEP.

1. The Common Sheep belongs to that part of the Animal Kingdom called Vertebrates,—to the First Grand Division, called Warm Blooded Animals,—to the First Class of these, called Mammalia, or animals that nurse their young,—to the Second Sub-Class, called Ungulata, or Hoofed Animals,—to the Second order of this Sub-Class, called Ruminantia, or Cud-chewing Animals,—to the Family Ovidae, or Sheep-like Animals,—to the Genus Ovis,—and to the Species Aries.—Hence its Scientific Name is *Ovis aries;* and it may be said to be a Ruminant Ungulated Mammal.

It differs in some some respects from, and yet is closely allied to, the Ovis Ammon, or Siberian Sheep,—the Ovis Canadensis, or Big Horn Sheep of Canada, which is probably the same as the Ovis Montana of Colorado,—the Ovis Musimon, or Moufflon of Cyprus,—the Ovis polycerata, or Many Horned Sheep,—the Ovis laticauda, or Broad Tailed Sheep of Syria,—the Ovis strepsiceros, or Twisted Horned Sheep of Crete,—and the Ovis Guiniensis, or Guinea Sheep; and all these are nearly allied to the Capridae, or Goat Family.

2. The time of the original domestication of the Sheep is entirely unknown; but we have accounts of it in a domestic state, which are older than those relating to any other animal in that condition; and it has been a constant companion of civilized man during the whole of the historic era at least.

3. The use of the Sheep was universal among the civilized, and many of the barbarous, nations of antiquity; and it seems to have been an important means of national development.

Its flesh and milk were used for food; its wool and skin were used for clothing, beds, bedding, and ornaments; and in many cases

flocks of Sheep constituted an important part of the wealth even of nobles and monarchs.

4. Allusions to the Sheep are extremely numerous in the Bible, from Genesis to Revelation.

Adam and Eve were clothed with skins which in all probability were Sheep skins. At any rate their second son, Abel, was a keeper of Sheep; and probably the farmer Cain had some, or at least *might* have had some; else he would not have been censured for not bringing one as an offering to the Lord.

Job, Abraham, Isaac, Jacob, and David, were also keepers of Sheep, as were the Jews generally while they remained in Palestine.

To Shepherds who were watching their flocks by night the Angelic Messengers announced the birth of the Savior, the Prince of Peace, —"the Lamb of God, which taketh away the sin of the world."

5. Homer, the oldest Classical Author, makes frequent mention of the Sheep. Paris, Isus, and Antiphus, sons of Priam, King of Troy, he describes as Shepherds, and makes even Polyphemus the Giant, one of the Cyclops, the son of the Sea God, Neptune, to be a keeper of Sheep. Herodotus, also, the Father of History, as he is called, alludes to the keeping of Sheep among several nations. Virgil, the Roman Poet, and other Latin Authors, frequently mention the Sheep as a well-known domestic animal.

6. The use of the Sheep in Religious Sacrifices was common among the Ancient Greeks and Romans, and especially so among the Jews.

Among other nations the Pig, Dog, &c., were sacrificed as well as the Sheep; but to the Jews those animals were unclean; and they were not permitted to sacrifice them.

Hence the Sheep was used more frequently than it would otherwise have been. In fact the Sheep, or rather the Lamb one year old, came to be regarded among the Jews as a sort of Symbol of all Sacrifices; and among Christians it has always been a sacred Symbol of that one Great and Final Sacrifice which was offered on Mount Calvary, to make at once an Atonement for the sins of all mankind.

PARTICULAR THEMES.

When the Theme is a Sentence, or Proposition, the object of the writer is usually to prove, or disprove; or else to illustrate and enforce it.

Sometimes Proof and Illustration are combined in the same discourse.

Illustrations have great effect in rendering a proposition clear and making it *seem* true. In fact they are often mistaken for proofs; but the writer should remember that they are entirely different; and that no amount of illustration can ever *prove* any thing at all.

EXAMPLE.

Theme. It is the duty of every person to discourage the use of intoxicating drinks.

PLAN.

1. Explanation of the proposition.
2. Statement of the Argument.
3. Illustration of the Argument.
4. Statement and refutation of Objections.
5. Proof of the things alleged in answer to the Objections.
6. Development of the Argument for the Proposition.
7. The Conclusion.

FILLING UP OF THE PLAN.

1. This proposition implies that every person ought, in the first place, to abstain from the use of intoxicating drinks himself, since one's example often carries with it more influence than he can exert in any other way; and if the influence of his example is given in favor of the use of such drinks, he cannot be said to discourage their use.

Again, if it is a duty to discourage drinking, it must be on account of its injurious effects; but that which will injure another, will injure one's self; and one ought not to injure himself any more than to encourage others to injure themselves. Hence the proposition implies not only that every person ought to discourage the use of intoxicating drinks by others, but that he ought to abstain from their use himself.

2. The proposition is evidently true, because the use of intoxicating drinks inflicts many and very great evils upon the community, and is in no way beneficial.

It is, of course, assumed, as a first principle, that every person is in duty bound to do that which is beneficial, and to abstain from doing that which is injurious to the public.

3. In order to prove the proposition, it is necessary to show, not only that drinking inflicts great evils upon the community, but that it does not confer any benefits; for it may happen that a thing which is sometimes injurious, is at other times beneficial to such an extent as to overbalance the injuries, and to be, on the whole, beneficial.—Such is the case, for example, with the use of fire.—It sometimes results in terrible conflagrations, like those in Portland, Chicago, and Boston, but still fire is a thing of such great and universal utility that no one dreams of abandoning the use of it.

Not so, however, with the use of intoxicating drinks; but its results are evil and only evil, and that continually.

4. It is said, to be sure, by those who are fond of drinking or sell-

ing these beverages, that they are, like fire, beneficial when properly used, and only injurious when abused; but this is not so. There is no proper use for them. Their effect upon the human constitution is always injurious. They always tend to disorder the stomach and the nervous system, and to induce disease, even when they are not used so as to produce drunkenness. Moreover, if one uses them at all, he is always in danger of becoming a drunkard.

It is said that they promote digestion and cure Dyspepsia by stimulating the stomach to more efficient action,—that they enable one better to endure cold, heat, and fatigue, and to resist the effects of malaria and contagion.

These statements, however, are directly contrary to well-established facts. Instead of promoting digestion, they retard or absolutely prevent it;—instead of curing Dyspepsia they produce it;—and instead of increasing the vital energies and enabling one to endure cold, heat and fatigue, and to resist contagion and malaria, they always diminish the vital energies and make one much more likely to be overcome by cold or heat, or fatigue, or contagion or miasm.

It is said that they are valuable and even necessary as medicines.—This is not so; but even if it were so, it would have no bearing upon the argument; for when taken as medicines they are not used as beverages.

If they produce any beneficial effects in medicine, those effects are due to the Alcohol which they contain, and can be obtained from the use of pure Alcohol instead of the filthy stuff called Rum or Brandy or Whiskey.

It is said that Alcohol is necessarily used in the Arts;—but that has no relation to the proposition, since Alcohol is not a *drink.*

5. The proof of these allegations is found, in part, in the testimony of the most eminent medical men, who have made the subject a study, and have arrived at these conclusions from many and careful observations and experiments. It is claimed that there are at least certain advantages accruing to those engaged in the manufacture and sale of these liquors; and perhaps this may be so in some cases; but the same may also be said of theft and robbery and murder. Shall they be justified because those who engage in them derive some advantages from them?

6. The evils resulting from the use of intoxicating drinks are grievous and almost innumerable.

This use leads to drunkenness, idleness, poverty, disease, and crimes of every grade and form.

Our cities are filled with paupers,—our prisons are filled with criminals,—and the gallows is burdened with victims,—property is destroyed and citizens are murdered,—as the result of this use.

Bright hopes are destroyed, family ties are sundered, the young and gifted and promising are utterly wrecked,—their prospects blighted, and their lives destroyed.

The country is burdened with taxes, and its prosperity hindered,—the church is disgraced,—God is dishonored,—and souls are sent to perdition,—through this monstrous practice!

These things are too well known to require proof. They are manifest to every one.

7. Hence it is evident that it must be the duty of every person to discourage the use of intoxicating drinks.

SECTION 2.—POETRY.

Write Verses, Stanzas, and Poems.

The beginner in Poetical Composition should first undertake single Verses.

Having determined what kind of Verse he will make, he should represent it by the proper Symbols. E. g. If he intends to write Heroic Verses, let him write this Model:

| ⏑ — | ⏑ — | ⏑ — | ⏑ — | ⏑ — |.

He should then select, *without regard to meaning*, a set of words corresponding to the symbols in respect to accent, as

| Command | respect | the man | myself | at home |

| Before | surprise | receive | this time | away | etc., etc.

These lines constitute what are called Nonsense Verses.

When he has acquired a little facility in forming such Verses, let him select Rhymes, and write Nonsense Couplets, as

| Remote | on him | believe | the sight | exclaim |

| Escape | fulfill | suppose | inside | defame | etc., etc.

When this can be done readily he should form Stanzas, first arranging complete Models, and marking, with corresponding letters, the lines which are to rhyme together, as in this example:

| — ⏑ | — ⏑ | — ⏑ | — ⏑ | — ⏑ | a

| ⏑ — | ⏑ — | ⏑ — | ⏑ — | ⏑ — | b

| ⏑ — | ⏑ — | ⏑ — | ⏑ — | ⏑ — | b

| — ⏑ | — ⏑ | — ⏑ | — ⏑ | — ⏑ | a

| — ⏑ ⏑ | — ⏑ ⏑ | — ⏑ ⏑ | — ⏑ ⏑ | — ⏑ | c

| — ⏑ ⏑ | — ⏑ ⏑ | — ⏑ ⏑ | — ⏑ ⏑ | — ⏑ | c.

| Wisely | waiting | useful | by the | good land | a.

| Remote | export | so soon | at last | desire | b.

| Surmise | his own | refuse | release | expire | b.

| Hasty | youthful | therefore | honest | woodland | a.

| Haughtily | mischievous | universe | villages | foemen | c.
| Vanity | mellowness | wittily | over the | yeomen | c.

After some practice of this kind with Nonsense Verses, the writer should proceed to write Sense Verses, beginning with Blank Verse, and afterwards undertaking Rhymed Verse—first in Couplets, and then in longer Stanzas.

Before attempting original composition in Verse, he should take some of the Prose Selections from the Grammar or some of the Readers, and convert them into Poetry.

Proceeding thus gradually through these several simple steps, it is no difficult matter, for any ordinary student to learn to write respectable Verses, Stanzas, and Poems.

PART IV.—A COURSE FOR SELF-INSTRUCTION.

1. Take the List of Sentences at p. 274, and copy a dozen or more of them for a Lesson,—changing the Capitals to small letters,—omitting the points,—and changing the spelling of the words.

2. Lay aside the Book, and rewrite the Exercise from your manuscript,—restoring it, as nearly as possible, to its original condition.

3. Compare this copy with the Book, and mark the errors.

4. Rewrite again from the *first* copy, and so continue until you can write the exercise correctly.

5. Proceed through the List of Sentences and the Selections in the Grammar (except the very old ones); and then procure some other *accurately printed* Book (as one of Wilson's Readers for example), and pursue the same course with it.

6. Study the Grammar carefully from the beginning; but omit the Chapter on Punctuation until you have completed the one on Analysis.

7. Continue the copying and comparing process until you can Spell, and Punctuate, and use Capitals pretty accurately; and then go carefully through with the Elementary, Intermediate, and Higher Courses in Composition.

8. Get some literary friend, if possible, to criticize and mark the errors in your productions; but *correct them yourself.*

LIST OF THEMES.

1. An Ax.	7. A Barn.	13. A School.
2. A Plow.	8. A Shop.	14. The Horse.
3. A Wagon.	9. A Store.	15. The Ox.
4. A Fire Engine.	10. A Factory.	16. The Cow.
5. A Locomotive.	11. A Rail Road.	17. The Pig.
6. A House.	12. A School House.	18. The Dog.

19. The Cat.
20. The Squirrel.
21. The Woodchuck.
22. Poultry.
23. Domestic Animals.
24. The Fox.
25. The Wolf.
26. The Bear.
27. The Lion.
28. The Elephant.
29. Wild Animals.
30. Geography.
31. Arithmetic.
32. Grammar.
33. Algebra.
34. Geometry.
35. Nat. Philosophy.
36. Chemistry
37. Nat. History.
38. Botany.
39. Astronomy.
40. Languages.
41. Higher Mathematics.
42. Metaphysics.
43. School Studies.
44. Spring.
45. Summer.
46. Autumn.
47. Winter.
48. The Year.
49. Childhood.
50. Youth.
51. Manhood.
52. Old Age.
53. Life.
54. Death.
55. Virtue.
56. Vice.
57. City Life.
58. Country Life.
59. Games.
60. Ball Playing.
61. Marbles.
62. Money.
63. Coins.
64. Newspapers.
65. Novels.
66. Books.
67. Reading.
68. Friends.
69. Schoolmates.
70. Corn.
71. Potatoes.
72. Wheat.
73. Grass.
74. Coal.
75. Fuel.
76. Food.
77. Trades.
78. Professions.
79. Carpenters.
80. Blacksmiths.
81. Lawyers.
82. Doctors.
83. Farmers.
84. Sailors.
85. The Ocean.
86. Commerce.
87. Merchants.
88. Fishes.
89. Shell Fish.
90. Birds.
91. Geese.
92. Turkeys.
93. Robins.
94. Blue-Birds.
95. Black-Birds.
96. Crows.
97. Partridges.
98. Quails.
99. Pheasants.
100. Whales.
101. Steamboats.
102. The Piano.
103. The Organ.
104. The Melodeon.
105. Band Instruments.
106. Music.
107. Singing Schools.
108. Drawing.
109. Painting.
110. Sculpture.
111. The Fine Arts.
112. Dress.
113. Fashions.
114. Freedom.
115. Government.
116. Congress.
117. Legislatures.
118. Taxes.
119. Tariffs.
120. Usury Laws.
121. Drunkenness.
122. Liquor Laws.
123. Banking.
124. Auctions.
125. Gold-digging.
126. Diamonds.
127. Great Men.
128. Washington.
129. Jefferson.
130. Franklin.
131. Patrick Henry.
132. Prof. Morse.
133. Columbus.
134. Bryant.
135. Longfellow.
136. Whittier.
137. Tennyson.
138. Mrs. Browning.
139. Arkwright.
140. Fulton.
141. Gough.
142. Agassiz.
143. Guyot.
144. Erricson.

145. The Discovery of America.
146. The Exploration of Africa.
147. The Finding of Livingstone.
148. The Invention of Printing.
149. The Discovery of Oxygen.
150. The Manufacture of Glass.
151. The Manufacture of Soda.
152. The Manufacture of Cotton.
153. The Manufacture of Wool.
154. The Manufacture of Iron.
155. The Discovery of Neptune.
156. The Spectrum Analysis.
157. The Invention of the Telescope.
158. The Invention of the Steel Pen
159. The Invention of the Gold Pen.
160. The Invention of Bleaching Powders.
161. The Invention of Gun Powder.
162. The Invention of the Mowing Machine.
163. The Invention of the Sewing Machine.
164. The Invention of the Rail Road.
165. The Invention of the Mariner's Compass.
166. The Invention of the Safety Lamp.
167. The Invention of the Microscope.
168. The Invention of the Cotton Gin.
169. The Invention of the Cooking Stove.
170. Discoveries in Palestine.
171. Pre-Historic Nations.
172. Repeating Fire Arms.
173. Western Monnds.
174. Fossil Remains.
175. American Minerals.
176. Collections of Coins.
177. Courses of Study.
178. Teaching as a Profession.
179. The Camel in America.
180. The Public Lands.
181. Agricultural Colleges.
182. Compulsory Education.
183. The British Empire.
184. French History.
185. The Western Fever.
186. Proper Use of Caricature.
187. Presidential Elections.
188. Chinese Immigration.
189. William the Conqueror.
190. Unconscious Influence.
191. Protective Tariffs.
192. The Influence of Newspapers.
193. Indirect Taxation.
194. A man's Character is known by that of his Associates.
195. A man's manners commonly shape his fortune.
196. Moderate drinking leads to drunkenness.
197. Liquor Selling is an immoral occupation.
198. Immoral practices should not be licensed.
199. Novel reading is of pernicious tendency.
200. The taste for Fiction is one of the great evils of the Age.
201. Fictitious Literature should be excluded from Sabbath Schools.
202. Education is the great business of Life.
203. Knowledge is not education.
204. Monopolies are becoming dangerous to American Liberty.
205. To exact excessive profits on merchandise is a species of robbery.

206. Indirect taxation is direct oppression.
207. The clamor for Short Courses of Study is excessively foolish.
208. The claim that the higher Education is not *practical* is false.
209. Audacity is always an evidence of baseness of character.
210. Procrastination is a most dangerous habit.
211. A suspicious temper is a source of misery to its possessor.
212. A Quack in Medicine robs people of both money and life.
213. A Quack in Theology robs a man of both his money and his soul.
214. Scientific Discoveries are the basis of Inventions in the Arts.
215. The Mind makes the Man.
216. There is no excellence without great labor.
217. Labor accomplishes all things.
218. Too much familiarity generally breeds contempt.
219. Wealth is not indispensable to happiness.
220. Wealth without intelligence and virtue, cannot procure happiness.
221. A man should do right, simply because it *is* right.
222. Every person should endeavor to rise to some higher condition.
223. What are the advantages of Education to the Farmer?
224. Why should common laborers be educated?
225. What are the benefits of studying the Ancient Languages?
226. What is the use of studying Latin and Greek Prosody?
227. Why should ladies study Chemistry?
228. Should not a man confine his studies to the line of his Profession?
229. What is the use of Astronomy to a Shoemaker?
230. How is a Carpenter benefited by studying Latin?
231. What should be one's chief purpose in life?
232. Why should one acquire wealth?
233. Why should one learn a Trade or study a Profession?
234. What is a *Pratical* Education?
235. Is it not a waste of time to study the Fine Arts?
236. Is it good policy to build up great Colleges?
237. Should the smaller Colleges be discouraged for the sake of the larger?
238. Is it morally wrong to use Tobacco?
239. Is a farmer justifiable in selling his grain to a distiller?
240. Should there be any restriction upon the freedom of the Press?
241. Ought foreign immigration to be encouraged?
242. Should a man be permitted to vote who cannot read?
243. Should paupers be permitted to vote?

CHAPTER II.—EXERCISES.

1. Wisdom is precious.
2. Gold is yellow.
3. John is diligent.
4. They are students.
5. We were classmates.
6. You will be glad.
7. I am fearful.
8. Thou art careful.
9. James is a carpenter.
10. It is a pity.
11. The boy is waiting.
12. It is raining.
13. The boys were playing.
14. Thou wast confident.
15. The letter is written.
16. The men were seen.
17. The books have been studied.
18. They can be ready.
19. You must be careful.
20. The house might be bought.
21. The land could be sold.
22. They would be present.
23. Scholars should be diligent.
24. Wise persons may be mistaken.
25. Such things have been seen.
26. Many reports had been heard.
27. Thou hast been deceived.
28. The truth has been discovered.
29. Thou hadst been advised.
30. The book will have been read.
31. Thou wilt have been omitted.
32. The ground was not frozen.
33. The story will not be believed.
34. The girls have not been diligent.
35. They cannot have been informed.
36 Silver is not yellow.
37. John was not reading.
38. Were they not ready?
39. Are you certain?
40. You were present?
41. Will he not be prepared?
42. How many were present?
43. Who will be incommoded?
44. If I were sure of it.
45. Be not discouraged.
46. Him to be benefited.
47. How beautiful the fields are!
48. What a pity it is!
49. He remembers.
50. James wrote.
51. They will not come.
52. The men had not gone.
53. The time will not have expired.
54. Do they remember?
55. Did you not perceive?
56. Have they not discovered?
57. They must have written.
58. Why do the men not come?
59. They have not written?
60. If they had anticipated.
61. Bring me the books.
62. Them to return.
63. How quickly he succeeded!
64. What carefulness he manifested!
65. She sings very sweetly?
66. Did they recite promptly?
67. When did the horse run away?
68. The old man lost his hat.
69. How did the man break his arm?
70. How foolishly he sold his house?
71. I shall return to-morrow.
72. A very beautiful book.
73. In an extremely short time.
74. Retiring at an early hour.
75. Can they be mistaken?

76. To study so continually.
77. He cut the string with a knife.
78. The little girls write beautifully.
79. The white dove broke the window.
80. They have returned from the fair.
81. How can they be certain?
82. Why will he go there?
83. Give them an opportunity.
84. How strangely they act!
85. We did not believe the story.
86. Thomas and John went.
87. They went and returned.
88. He is weary and sick.
89. You and I have missed our recitation.
90. You and he have failed in your lesson.
91. He wrote and folded the letter.
92. He and John built and painted the house.
93. He and I went and saw the man.
94. Butter and eggs are plenty and cheap.
95. Gold, silver, and copper are useful.
96. He was poor, friendless, and discouraged.
97. Henry and his father drove out the cattle and mended the fence.
98. The wheat and the rye were not smitten and destroyed.
99. Are the Sun and Moon very large bodies?
100. Are not famine and pestilence the scourges of God?
101. Why are fever and other diseases so prevalent in new countries?
102. Are not you and William studying Algebra?
103. How long have Arithmetic and Geometry been studied?
104. Were the Greeks and the Romans equally proficient in the Sciences?
105. How conspicuous in History are Bonaparte, and Cæsar, and Alexander!
106. How manifestly have Smith and Jones not fulfilled their promises!
107. He tried the effect of flattery; but he was not successful.
108. I went to the city yesterday; and John will go there to-morrow.
109. Wine is a mocker; strong drink is raging; and whosoever is deceived thereby is not wise.
110. The prisoner has been convicted, and has received his sentence.
111. The buildings were not destroyed, but were seriously damaged.
112. This man has acquired a small, and that man a large, fortune.
113. It is well to rejoice moderately, but not immoderately, in good fortune.
114. When I shall see it, then I will believe it.
115. Though he had no money, yet he found means to go.
116. As in Adam all die, so in Christ shall all be made alive.
117. Because he is himself dishonest, therefore he thinks that all men are so.

118. If you will assist me, then I will undertake it.
119. If those statements are true, he is certainly a great villian.
120. If those statements were true, he would be a great villain.
121. If the man had the goods, he certainly should pay for them.
122. If the man had the goods, he might easily sell them.
123. I wrote, because it amused me.
124. When he had finished the speech, he resumed his seat.
125. He left the things exactly where he found them.
126. Had he asked me to assist him, I would have done it.
127. Were I in his place, I would resign my Commission.
128. A professed Catholic, he imprisoned the Pope.
129. Being conscious of his error, he tried to apologize.
130. Reduced to extreme necessity, he returned to his father.
131. I was hungry; and ye gave me no meat.
132. Their provisions were almost exhausted; and yet they would not surrender.
133. This event having occurred, he necessarily returned home.
134. The provisions having been stolen, we were in great want.
135. Because, when he was young, he was idle and vicious; therefore, when he was old, he was wretched and despised.
136. Therefore, indeed, he returned the watch, for it was of little value; but he did not, therefore, return the diamonds, for they were of more value than the reward offered.
137. Though, when he was young, he had lost his estate; yet, when he was old, he recovered it.
138. Because, though he was poor, he had cultivated his powers; therefore, though the rich were his competitors, yet he bore off the prize.
139. He sings, indeed, as well as John sings; but he does not speak as well as Henry speaks.
140. Phillips speaks as well as Sumner; but he does not reason as well.
141. Henceforth I call you not servants, for the servant knoweth not what his lord doeth; but I have called you friends, for all things that I have heard of my Father I have made known to you. John 15 : 15.
142. If they have persecuted me, they will also persecute you; if they have kept my saying, they will keep yours also.
143. Where no wood is, there the fire goeth out; so where there is no talebearer, the strife ceaseth.
144. When righteous men do rejoice, there is great glory; but when the wicked rise, a man is hidden.
145. When the wicked rise, men hide themselves; but when they perish, the righteous increase.

146. When the righteous are in authority, the people rejoice; but when the wicked beareth rule, the people mourn.
147. If, when he had good opportunities for education, he had improved them; then, when an excellent situation was offered him, he would have been prepared for it.
148. If, when the public money was committed to his care, he appropriated it to his own use; then when this can be proved, he should suffer the just penalty of his crime.
149. I had forgotten the circumstances which you mention.
150. We have just seen the man that fell from the roof yesterday.
151. I have heard of the man of whom you speak.
152. The man who is honorable in his dealings, will be respected.
153. Those who waste their time will never prosper.
154. He that is wise will shun temptation.
155. That which is agreeable is often dangerous.
156. Such men should fill public offices as are honest and capable.
157. Such as secure office by bribery should be punished.
158. Have you heard what happened to him yesterday?
159 Whoever obtains this prize, he will be fortunate.
160. Blessed is he whosoever shall not be offended in me.
161. Whosesoever sins ye remit, they are remitted unto them.
162. I will do whatsoever thou sayest unto me.
163. Each one took whatever he could get.
164. He had returned the day before, which was fortunate for him.
165. They have now, which is almost incredible, recovered the money.
166. He says that he will certainly go again to-morrow.
167. "I will not be imposed upon" was his reply.
168. His answer was "I have never seen the man."
169. John said "I have no discretion in this matter."
170. It is not easy to discover how this thing was done.
171. To deny the fact is to add infamy to folly.
172. To read well and to write well are very desirable accomplishments.
173. He said that he would go, and that he would accomplish his purpose.
174. One of the most infamous things is to ignore obligations, and to insult and abuse those who are friendly.
175. That one should be mistaken, and that he should commit errors, is simply that he should be human, and that he should act humanly.
176. "I have not seen him" was an answer equivalent to saying "I will not tell you where he is."
177. I wish that I knew where I could find him.
178. He said that if he knew where he could find a good horse for sale, he would go and buy it at once.

179. "The Union must and shall be preserved" was said by Gen. Jackson.
180. The attempt to tunnel the Hoosac Mountain was very bold, and cost the state of Massachusetts a great sum of money.
181. To neglect opportunities for improvement is not less disgraceful than to squander one's patrimony in luxury and vice.
182. Is it not better to suffer wrong than to do wrong?
183. Did he say "I will never speak to that man again"?
184. How soon did he say that he would return?
185. "Time and tide wait for no man" is a saying often heard but seldom heeded.
186. To retaliate an injury is to make two wrongs where there was but one before.
187. Saving the fruits of his labor, he was at length able to buy a farm.
188. I have given five times as much as he; and yet I fear that I have not given enough.
189. Let him see that something is to be gained by study; and then he will apply himself to books.
190. This event having occurred, he felt unable to remain in that place.
191. In order to succeed, it is necessary that they should seem honest.
192. In order to meet this demand, he was obliged to sell his farm.
193. To secure the life of his friend he cheerfully gave up his own.
194. It was not an eclipse that caused the darkness at the crucifixion of our Lord, for the sun and moon were not relatively in a position to produce an eclipse; but a direct interposition of God, for on no other supposition can we account for it.
195. They had not come in search of gain, for the soil was sterile and unproductive; but they had come that they might worship God according to the dictates of their own consciences.
196. We must not impute the delay to indifference, for delay may be designed to promote our happiness.
197. It is not his power, as attested by all that exists within the limits of actual discovery; but his power as conceived to form and uphold a universe whose outskirts are unknown.
198. You were paid to fight against Alexander; not to rail at him.
199. Strong proofs, not a loud voice, produce conviction.
200. What was the consequence of his rashness?
201. Let it not be said that you have learned nothing in school this term.
202 Thou shalt not bear false witness against thy neighbor.
203. Turn we a moment Fancy's rapid flight.

204. Fall he who must beneath a rival's arms.
205. In sooth he was a strange and wayward wight.
206. Even if I *was* there, I was where I had a right to be.
207. I saw the iron becoming hot.
208. There required haste in the business.
209. He said that if John came back, he would give him a farm.
210. He hoped that when they saw this, they would return.
211. I cared not whether he were rich or poor.
212. Though I be a beggar, yet I have some rights.
213. Though I were a beggar, yet I should have some rights.
214. The book belongs to Sam the Miller's son.
215. The book belongs to Sam, the Miller's son.
216. The enemy having his country wasted, what by himself and what by the soldiers, findeth succor in no place.
217. That was the effect of his obeying the rule
218. His being a foreigner prevented his election.
219. This was owing to there being twelve men in the house.
220. That is wholly a mistake.
221. He does not work at farming, for that is not profitable; but he works at mining, for that is more remunerative.
222. Where there is great impudence, there is indeed always very little sense; but when a fool's insolence exceeds certain limits, it then seems best to chastise him.
223. Having entered the hall, he spoke thus: "Gentlemen, the King requires your immediate presence at the Palace."
224. It is to that Union we owe our safety.
225. I looked him full in the face.
226. They were all captured, to a man.
227. The next speaker, and he evidently had been there, gave a description of England.
228. He, and not I, made that statement.
229. He gathered the harvest; he sowed the seed; he plowed the land.
230. I gave him a dollar, which was all the money I had.
231. He is always annoying his neighbors, who are much afraid of him.
232. The man has been condemned; the case has been tried.
233. "I shall write" and "Iron is strong" and "He went" are three simple sentences.
234. "He caved" and "They skedaddled" signify "He yielded" and "They ran away."
235. The expressions "I'm done for" and "He's gone up" and "They are some pumpkins" are examples of "slang".
236. "He fizzled" and "They slumped" and "Tom cut stick"

are equal in vulgarity to "He absquatulated" and "They went to grub" and "Sam kicked the bucket".

237. "They said that he would sing" is a sentence of the fourth Class.
238. Did he not say "The time is short"?
239. Is the sentence "That is him" correct?
240. Why did he say "You are mistaken"?
241. What kind of a sentence is "If this report is true, then he is not wise"?
242. They have returned to England, whence they came.
243. Cries of "I see him", "I hear him", and "Where is he?" were heard on all sides.
244. While he was saying "I hope they will be caught" he heard cries of "There he goes", "Stop him", &c.
245. He saw no other man than John.
246. They have returned from Spain, whither they went last year.
247. They have no money wherewith they may purchase food.
248. James and John and Thomas declared that the statement was false.
249. To utter falsehoods is dishonorable and dangerous.
250. To speak falsely is always to speak foolishly.
251. I had rather go than stay.
252. You had better come with me.

CHAPTER III.—SELECTIONS.

1.—From the Anglo-Saxon Chronicle.

Sixtigum wintrum aer tham the Crist waere acenned, Gaius Julius se casere aerest Romana Brytenland gesohte, and Bryttas mid gefeohte cnysede, and hi oferswithde.

A. D. 381. Her Gotan tobraecon Romeburh, and naefre siththan Romane ne ricsodon on Brytene.

A. D. 449. Her Hengest and Horsa fram Wyrtgeorne gelathode, Brytta cyninge, gesohton Brytene Bryttum to fultume. Hi comon mid thrim langum scipum.

A. D. 455. Her Hengest and Horsa fuhton with Wyrtgeorne tham cyninge. Horsan man thaer ofsloh; and aefter tham Hengest feng to rice, and Aesc his sunu.

A. D. 596. Her Gregorius papa sende to Brytene Angustinum mid wel manegum munncum, the Godes word Engla theode godspellodon.

A. D. 827. Her geeode Ecgbriht cyning Mearcena rice, and eal

thaet be suthan Humbre waes; and he waes se eahtotha cyning the Brytenwealda waes.

A. D. 872. Her gefor Aethered cyning. Tha feng Aelfred Aethelwulfing his brothor to West-Seaxena rice; and thaes ymb anne monath gefeaht Aelfred cyning with ealne thone haethenne here lytle werode aet Wiltune.

A. D. 1066. Her com Willelm eorl of Normandige into Pefenasae; and Harold cyning gaderode tha micelne here, and com him togeanes; and Willelm him com ongean on unwaer, aer his folc gefylced waere.

A. D. 1087. Her Willelm forthferde.—He laefde aefter him threo sunan.

2.—FROM WACE'S CORONATION OF ARTHUR.—A. D. 1170.

Quand li rois leva del mangier,
Ale sunt tuit esbanoier,
De la cite es champs issirent;
A plusors gieux se despartirent.
Li uns alerent bohorder,
Et les ineaux chevalx monstrer.
Li autre alerent e cremir,
Ou pierres getier, ou saillir.
Tielx i avoit qui dars lancoent,
Et tielx i avoit qui lutoent;
Chascun del gieu s'entremetoit
Qui entremetre se savoit.

3.—FROM A CHARTER OF HENRY III.—A. D. 1258.

Henry, thurg Godes fultome, King on Engleneloande, Lhoaverd on Yrloand, Duk on Norman, on Acquitain, Earl on Anjou, send I greting, to alle hise holde, ilaerde and ilewede on Huntindonnschiere. Thaet witen ge wel alle, thaet we willen and unnen, thaet ure raedesmen alle other the moare del of heom, thaet beoth ichosen thurg us and thurg thaet loandes-folk on ure kineriche, habbith idon, and schullen don in the worthnes of God, and ure treowthe, for the freme of the loande, thurg the besigte of than toforen iseide raedesmen, &c.

4.—FROM ROBERT'S CHRONICLE.—A. D. 1298.

Engelond ys a wel god lond, ich wene of eche lond best,
Yset in the ende of the world, as al in the west.
The see goth hym al about, he stont as an yle.
Here fon heo durre the lasse doute, but hit be thorw gyle
Of folc of the selve lond, as me hath y-seye wyle.
From south to north he ys long eighte hondred myle.

And the Normans ne couthe speke tho bote her owe speche,
And speke French as dude atom, and here children dude al so teche,

So that heymen of thys lond, that of her blod come,
Holdeth alle thulke speche, that hii of hem nome,
Vor bote a man couthe French, me tolth of hym wel lute;
And lowe men holdeth to Englyss, and to her kunde speche yute.

5.—FROM THE VISION OF PIERS PLOUGHMAN.—A. D. 1362.

In a somer seson
Whan softe was the sonne,
I shoop me into shroudes
As I a sheep weere,
In habite as an heremite
Unholy of workes,
Wente wide in this world
Wondres to here;
Ac on a May morwenynge
On Malverne hilles
Me bifel a ferly,
Of fairye me thoghte.
I was wery for-wandred,
And wente me to reste
Under a brood bank
By a bournes side;
And as I lay and lenede,
And I loked on the watres,
I slombred into a slepyng,
It sweyed so murye.
Thanne gan I meten
A merveillous swevene,
That I was in a wildernesse,
Wiste I nevere where,
And as I biheeld into the eest,
An heigh to the sonne,
I seigh a tour on a toft
Trieliche y-maked,
A deep dale bynethe,
A dongeon therinne,
With depe diches and derke
And dredfulle of sighte.
A fair feeld ful of folk
Fond I ther bitwene,
Of alle manere of men,
The meene and the riche,
Werchynge and wandringe,
As the world asketh.
Some putten hem to the plow,
Pleiden ful selde,
In settynge and sowinge
Swonken ful harde,
And wonnen that wastours
With glotonye destruyeth.

6.—FROM THE NARRATIVE OF SIR JOHN MANDEVILLE.—A.D. 1356.

1. In that Lond, ne in many othere beyonde that, no man may see the Sterre transmontane, that is clept the Sterre of the See, that is unmevable, and that is toward the Northe, that we clepen the Lode Sterre. But men seen another Sterre, the contrarie to him, that is toward the Southe, that is clept Antartyk.

2. And right as the Schip men taken here avys here, and governe hem be the Lode Sterre, right so don Schip men beyonde the parties, be the Sterre of the Southe, the whiche Sterre apperethe not to us. And this Sterre, that is toward the northe, that wee clepen the Lode Starre, ne apperethe not to hem.

3. For whiche cause, men may wel perceyve, that the Lond and the See ben of rownde schapp and forme. For the partie of the firmament schewethe in o contree, that schewethe not in another contree. And men may well preven be experience and sotyle com-

passement of wytt, that yif a man fond passages be Schippes, that wolde go to serchen the world, men myghte go be Schippe alle aboute the world, and aboven and benethen.

7.—FROM THE CLERKE'S TALE, BY CHAUCER.—A. D. 1400.

1. Ther is right at the West side of Itaille
Doun at the rote of Vesulus the cold,
A lusty plain, habundant of vitaille.
Ther many a toun and tour thou maist behold,
That founded were in time of fathers old.—
And many another delitable sighte,—
And Saluces this noble contree highte.

2. A markis whilom lord was of that lond,
As were his worthy elders him before,
And obeysant, ay redy to his hond,
Were all his lieges, bothe lesse and more.
Thus in delit he liveth, and hath don yore,
Beloved and drad, thurgh favor of fortune,
Both of his lordes, and of his commune.

21. Nought fer fro thilke paleis honourable,
Wher as this markis shope his mariage,
Ther stood a thorpe, of sighte delitable,
In which that poure folk of that village
Hadden hir bestes and hir herbergage,
And of hir labour toke hir sustenance,
After that the erthe yave hem habundance.

22 Among this poure folk ther dwelt a man,
Which that was holden pourest of hem all
(But highe God sometime senden can
His grace unto a litel oxes stall),
Janicula men of that thorpe him call.
A doughter had he, faire ynough to sight,
And Grisildis this yonge maiden hight.

8.—ENGLISH COURAGE.—BY SIR JOHN FORTESCUE.—A. D. 1450.

It is cowardise and lack of hartes and corage that kepith the Frenchmen from rysyng, and not povertye; which corage no Frenche man hath like to the English man.

It hath ben often seen in Englond that iij or iv thefes, for povertie, hath sett upon vij or viij true men, and robbyd them al. But it hath not ben seen in Fraunce that vij or viij thefes have ben hardy to robbe iij or iv true men. Wherfor it is right seld that Frenchmen be hangyd for robberye, for that they have no hertys to do so

terryble an acte. There be therfor mo men hangyd in Englond, in a yere, for robberye and manslaughter, than ther be hangid in Fraunce for such cause of crime in vij yers.

9.—JACK CADE.—By Robert Fabian.—A. D. 1500.

And in the moneth of Juny this yere, the commons of Kent assemblyd them in grete multytude, and chase to them a capitayne, and named hym Mortymer, and cosyn to the Duke of Yorke ; but of most he was named Jack Cade.

This kepte the people wondrouslie togader, and made such ordenaunces amonge theym, that he bronght a grete nombre of people of theym vnto the Blak Heth, where he deuysed a bylle of petycions to the kynge and his counsyll.

10. From the Geneva Bible.—Tr. by Coverdale.—A. D. 1557.

John 14 : 1.—And he sayd vnto his disciples, Let not your hart be troubled. ye beleue in God : beleue also in me.

2. In my Fathers house are many dwelling places : if it were not so, I would haue tolde you : I go to prepare a place for you.

3. And if I go to prepare a place for you, I will come again, and receaue you, euen vnto my selfe : that where I am, there may ye be also.

4. And whyther I go ye knowe, and the way ye knowe.

5. Thomas sayd vnto hym, Lord we know not whither thou goest : how then is it possible for vs to knowe the way?

11.—From the Authorized Version.—A. D. 1611.

John 14 : 1.—Let not your heart be troubled : yee beleeue in God, beleeue also in me.

2. In my Fathers house are many mansions ; if it were not so, I would haue told you : I goe to prepare a place for you.

3. And if I goe and prepare a place for you, I will come againe, and receiue you vnto my selfe, that where I am, there ye may be also.

4. And whither I goe yee know, and the way ye know.

5. Thomas saith vnto him, Lord, we know not whither thou goest : and how can we know the way?

12.—From the Fairie Queene.—By Spenser.—A. D. 1590.

7. Enforst to seeke some covert nigh at hand,
A shadie grove not farr away they spide,
That promist ayde the tempest to withstand ;
Whose loftie trees, yclad with sommers pride,
Did spred so broad, that heavens light did hide,

Not perceable with power of any starr :
And all within were pathes and alleies wide,
With footing worne, and leading inward farr :
Faire harbour that them seems ; so in they entred ar.

8. And foorth they passe, with pleasure forward led,
Joying to heare the birdes sweete harmony,
Which, therein shrouded from the tempest dred,
Seemd in their song to scorne the cruell sky.
Much can they praise the trees so straight and hy,
The sayling pine ; the cedar proud and tall ;
The vine-propp elme ; the poplar never dry ;
The builder oake, sole king of forrests all ;
The aspine good for staves ; the cypresse funerall ;

9. The laurell, meed of mightie conquerours
And poets sage ; the firre that weepeth still ;
The willow, worne of forlorne paramours ;
The eugh, obedient to the benders will ;
The birch for shaftes ; the sallow for the mill ;
The mirrhe sweete-bleeding in the bitter wound ;
The warlike beech ; the ash for nothing ill ;
The fruitfull olive ; and the platane round ;
The carver holme ; the maple seeldom inward sound.

10. Led with delight, they thus beguile the way,
Untill the blustring storme is overblowne ;
When, weening to returne whence they did stray,
They cannot finde that path, which first was showne,
But wander too and fro in waies unknowne,
Furthest from end then, when they neerest weene,
That makes them doubt their wits be not their owne :
So many pathes, so many turnings seene,
That, which of them to take, in diverse doubt they been.

11. At last resolving forward still to fare,
Till that some end they finde, or in or out,
That path they take, that beaten seemed most bare,
And like to lead the labyrinth about ;
Which when by tract they hunted had throughout
At length it brought them to a hollowe cave,
Amid the thickest woods. The Champion stout
Eftsoones dismounted from his courser brave,
And to the Dwarfe a while his needlesse spere he gave.

13.—ANGELS, MEN, AND BEASTS.—By Richard Hooker.—A. D. 1600.

In the matter of Knowledge, there is between the Angels of God, and the Children of Men, this difference: Angels already have full and compleat knowledge in the highest degree that can be imparted unto them: Men, if we view them in their Spring, are at the first without understanding or knowledge at all. Nevertheless, from this utter vacuity they grow by degrees, till they come at length to be even as the Angels themselves are. That which agreeth to the one now, the other shall attain unto in the end; they are not so far disjoyned and severed, but that they come at length to meet.

The Soul of man being therefore at the first, as a Book, wherein nothing is, and yet all things may be imprinted; we are to search by what steps and degrees it riseth unto Perfection of Knowledge.

Unto that which hath been already set down concerning Natural Agents, this we must add, That albeit therein we have comprised as well Creatures living, as void of life, if they be in degree of nature beneath Men; nevertheless, a difference we must observe between those Natural Agents that work altogether unwittingly; and those which have, though weak, yet some understanding what they do, as Fishes, Fowls, and Beasts have. Beasts are in sensible capacity as ripe even as Men themselves, perhaps more ripe.

14.—Murellus on Cæsar.—Shakspeare.—A. D. 1605.

Wherefore reioyce?
What Conquest brings he home?
What Tributaries follow him to Rome,
To grace in Captiue bonds his Chariot Wheeles?
You Blockes, you stones, you worse then senslesse things:
O you hard hearts, you cruell men of Rome,
Knew you not *Pompey* many a time and oft?
Haue you not climb'd vp to Walles and Battlements,
To Towres, and Windowes? Yea, to Chimney tops,
Your Infants in your Armes, and there haue sate
The liue-long day, with patient expectation,
To see great *Pompey* pass the streets of Rome:
And when you saw his Chariot but appeare,
Haue you not made an Vniuersall shout,
That Tyber trembled vnderneath her bankes
To hear the replication of your sounds,
Made in her Concaue Shores?
And do you now put on your best attyre?
And do you cull out a Holyday?

And do you now strew Flowers in his way,
That comes in Triumph ouer *Pompeyes* blood?
Be gone,
Runne to your houses, fall vpon your knees,
Pray to the Gods to intermit the plague
That needs must light on this Ingratitude.

15.—TRAGEDY.—By John Milton.—A. D. 1670.

Tragedy, as it was anciently compos'd, hath been ever held the gravest, moralest, and the most profitable of all other poems: therefore said by Aristotle to be of power by raising pity and fear, or terror, to purge the mind of those and such like passions, that is, to temper and reduce them to just measure with a kind of delight, stirr'd up by reading or seeing those passions well imitated.

Nor is Nature wanting in her own effects to make good his assertion: for so in physic, things of melancholic hue and quality are us'd against melancholy, sour against sour, salt to remove the salt humors. Hence Philosophers and other gravest writers, as Cicero, Plutarch and others, frequently cite out of tragic poets, both to adorn and illustrate their discourse. The Apostle Paul himself thought it not unworthy to insert a verse of Euripides into the text of Holy Scripture, 1 Cor. xv. 33, and Paraeus commenting on the Revelation, divides the whole book as a tragedy, into acts distinguished each by a chorus of heavenly harpings and song between. Heretofore men in highest dignity have labor'd, not a little to be thought able to compose a tragedy.

Of that honor Dionysius the elder was no less ambitious, than before of his attaining to the tyranny. Augustus Cæsar also had begun his Ajax, but unable to please his own judgement with what he had begun, left it unfinish'd. Seneca the philosopher is by some thought the author of those tragedies, (at least the best of them) that go under that name.

Gregory Nazianzen, a Father of the Church, thought it not unbeseeming the sanctity of his person to write a tragedy, which is entitled *Christ suffering*.

16.—From Samson Agonistes.—By Milton.—A. D. 1670.

That fault I take not on me, but transfer
On Israel's governors, and heads of tribes,
Who seeing those great acts which God had done
Singly by me against their conquerors,
Acknowledg'd not, or not at all consider'd
Deliverance offer'd: I on th' other side
Us'd no ambition to commend my deeds,

The deeds themselves, though mute, spoke loud the doer;
But they persisted deaf, and would not seem
To count them things worth notice, till at length
Their Lords the Philistines with gather'd pow'rs
Enter'd Judea seeking me, who then
Safe to the rock of Etham was retir'd,
Not flying, but fore-casting in what place
To set upon them, what advantag'd best:
Mean while the men of Judah, to prevent
The harrass of their land, beset me round;
I willingly on some conditions came
Into their hands, and they as gladly yield me
To the uncircumcis'd a welcome prey,
Bound with two cords; but cords to me were threds
Touch'd with the flame: on their whole host I flew
Unarm'd, and with a trivial weapon fell'd
Their choicest youth; they only lived who fled.
Had Judah that day joined, or one whole tribe,
They had by this possess'd the tow'rs of Gath,
And lorded over them whom now they serve:
But what more oft in nations grown corrupt,
And by their vices brought to servitude,
Than to love bondage more than liberty,
Bondage with ease than strenuous liberty;
And to despise, or envy, or suspect
Whom God hath of his special favor rais'd
As their deliverer; if he ought begin,
How frequent to desert him, and at last
To heap ingratitude on worthiest deeds?

17.—THE SOUL'S PROGRESS.—By Joseph Addison.—A. D. 1711.

There is not, in my opinion, a more pleasing and triumphant consideration in religion, than this of the perpetual progress which the Soul makes towards the perfection of its nature, without ever arriving at a period in it. To look upon the Soul as going on from strength to strength, to consider that she is to shine forever with new accessions of glory, and brighten to all eternity; that she will be still adding virtue to virtue, and knowledge to knowledge; carries in it something wonderfully agreeable to that ambition which is natural to the mind of man. Nay, it must be a prospect pleasing to God himself, to see his Creation forever beautifying in his eyes, and drawing nearer to Him, by greater degrees of resemblance.

Methinks this single consideration, of the progress of a finite Spirit to perfection, will be sufficient to extinguish all envy in inferior na-

tures, and all contempt in superior.—That Cherubim which now appears as a God to a human Soul, knows very well that the period will come about in Eternity, when the human soul shall be as perfect as he himself now is: nay, when she shall look down on that degree of perfection, as much as she now falls short of it. It is true, the higher nature still advances, and by that means preserves his distance and superiority in the scale of Being; but he knows, how high soever the station is of which he stands possessed at present, the inferior Nature will at length mount up to it, and shine forth in the same degree of glory.

With what astonishment and veneration may we look into our own Souls, where there are such hidden stores of Virtue and Knowledge, such inexhaustible sources of perfection? We know not yet what we shall be, nor will it ever enter into the heart of man to conceive the glory that will always be in reserve for him. The Soul considered with its Creator, is like one of those mathematical lines that may draw nearer to another to all eternity without a possibility of touching it; and can there be a thought so transporting, as to consider ourselves in these perpetual approaches to him, who is not only the standard of perfection, but of happiness!

18.—HAPPINESS.—By Alexander Pope.—A. D. 1733.

Oh Happiness! our being's end and aim,
Good, Pleasure, Ease, Content, whate'er thy name;
That something still which prompts the eternal sigh,
For which we bear to live, or dare to die,
Which still so near us, yet beyond us lies,
O'erlooked, seen double, by the fool, and wise!
Plant of celestial seed! if dropped below,
Say, in what mortal soil thou deign'st to grow?
Fair opening to some court's propitious shine,
Or deep with diamonds in the flaming mine?
Twined with the wreaths Parnassian laurels yield,
Or reaped in iron harvests of the field?
Where grows?—where grows it not? If vain our toil,
We ought to blame the culture not the soil,
Fixed to no spot is Happiness sincere;
'Tis nowhere to be found, or everywhere;
'Tis never to be bought, but always free,
And fled from monarchs, St. John, dwells with thee.
Ask of the learned the way! The learned are blind;
This bids to serve, and that to shun mankind;
Some place the bliss in action, some in ease;
Those call it pleasure, and contentment these;

Some sunk to beasts, find pleasure end in pain ;
Some swelled to gods, confess even virtue vain ;
Or indolent, to each extreme they fall,
To trust in everything, or doubt of all.

19.—THE PASSIONS.—COLLINS.—1747.

1. When Music, heavenly maid, was young,
While yet in early Greece she sung,
The Passions oft to hear her shell
Thronged round her magic cell
Exulting, trembling, raging, fainting,
Possessed beyond the Muse's painting.
By turns they felt the glowing mind
Disturbed, delighted, raised, refined,
Till once, 'tis said, when all were fired,
Filled with fury, rapt, inspired,
From the supporting myrtles round
They snatched her instruments of sound ;
And as they oft had heard apart
Sweet lessons of her forceful art,
Each (for madness ruled the hour)
Would prove his own expressive power.

2. First Fear his hand its skill to try
Amid the chords bewildered laid,
And back recoiled (he knew not why)
E'en at the sound himself had made.

3. Next Anger rushed ; his eyes, on fire,
In lightning s owned his secret stings ;
In one rude clash he struck the lyre,
And swept with hurried hand the strings.

4. With woful measures wan Despair—
Low sullen sounds his grief beguiled ;
A solemn, strange, and mingled air ;
'Twas sad by fits ;—by starts 'twas wild.

5. But thou, O Hope, with eyes so fair,
What was thy delighted measure ?
Still it whispered promised pleasure,
And bade the lovely scenes at distance hail.
Still would her touch the strain prolong ;
And from the rocks, the woods, the vale,
She called on Echo still through all her song ;
And where her sweetest theme she chose,

A soft responsive voice was heard at every close ;
And Hope, enchanted, smiled, and waved her golden hair ;—

6. And longer had she sung ;—but with a frown
Revenge impatient rose.
He threw his blood stained sword in thunder down,
And, with a withering look,
The war-denouncing trumpet took,
And blew a blast so loud and dread
Were ne'er prophetic sounds so full of woe ;
And ever and anon he beat
The doubling drum with furious heat ;—
And though sometimes, each dreary pause between,
Dejected Pity at his side
Her soul-subduing voice applied,
Yet still he kept his wild unaltered mien,
While each strained ball of sight seemed bursting from his head.

7. Thy numbers, Jealousy, to nought were fixed ;—
Sad proof of thy distressful state !
Of differing themes the veering song was mixed ;
And now it courted Love ; now, raving, called on Hate.

8. With eyes upraised, as one inspired,
Pale Melancholy sat retired,
And from her wild sequestered seat,
In notes by distance made more sweet,
Poured through the mellow horn her pensive soul ;
And, dashing soft from rocks around,
Bubbling runnels joined the sound.
Through glades and glooms the mingled measure stole ;
Or o'er some haunted stream with fond delay
(Round a holy calm diffusing
Love of peace and lonely musing),
In hollow murmurs died away.

9. But oh ! how altered was its sprightlier tone,
When Cheerfulness, a nymph of healthiest hue,
Her bow across her shoulder flung,
Her buskins gemmed with morning dew,
Blew an inspiring air, and dale and thicket rung,
The hunter's call, to Faun and Dryad known !
The oak-crowned sisters and their chaste-eyed Queen.

Satyrs, and sylvan boys, were seen
Peeping from forth their alleys green.
Brown Exercise rejoiced to hear;
And Sport leaped up, and seized his beechen spear.

10. Last came Joy's ecstatic trial.
He, with viny crown advancing,
First to the lively pipe his hand addressed;
But soon he saw the brisk awakening viol
Whose sweet entrancing voice he loved the best.
They would have thought who heard the strain,
They saw, in Tempe's vale her native maids,
Amid the fatal sounding shades,
To some unwearied minstrel dancing,
While, as his flying fingers kissed the strings,
Love framed with Mirth a gay fantastic round
(Loose were her tresses seen, her zone unbound);
And he, amidst his frolic play,—
As if he would the charming air repay,—
Shook thousand odors from his dewy wings.

20.—PROCRASTINATION.—By Edward Young.—A. D. 1741.

Be wise *to-day;* 'tis madness to defer;
Next day the fatal precedent will plead;
Thus on, till wisdom is pushed out of life.
Procrastination is the thief of time;
Year after year it steals till all are fled,
And to the mercies of a moment leaves
The vast concerns of an eternal scene.
If not so frequent, would not this be strange?
That 'tis so frequent, this is stranger still.
Of man's miraculous mistakes, this bears
The palm, "That all men are about to live,"
Forever on the brink of being born;
All pay themselves the compliment to think
They one day shall not drivel, and their pride
On this reversion takes up ready praise;
At least their own; their future selves applaud;
How excellent that life they ne'er will lead!
Time lodged in their own hands is Folly's vails;
That lodged in Fate's to wisdom they consign;
The thing they can't but purpose, they postpone.
'Tis not in folly not to scorn a fool,
And scarce in human wisdom to do more.

All promise is poor dilatory man,
And that through every stage. When young, indeed,
In full content we sometimes nobly rest,
Unanxious for ourselves, and only wish,
As duteous sons, our fathers were more wise.
At thirty man suspects himself a fool;
Knows it at forty, and reforms his plan;
At fifty chides his infamous delay,
Pushes his prudent purpose to resolve;
In all the magnanimity of thought
Resolves, and re-resolves; then dies the same.

21.—ITALY.—By Oliver Goldsmith.—A. D. 1764.

Far to the right, where Appenine ascends,
Bright as the summer, Italy extends;
Its uplands sloping deck the mountain's side,
Woods over woods in gay theatric pride;
While oft some temple's mouldering tops between,
With venerable grandeur mark the scene.
Could nature's bounty satisfy the breast,
The sons of Italy were surely blest.
Whatever fruits in different climes were found,
That proudly rise, or humbly court the ground;
Whatever blooms in torrid tracts appear,
Whose bright succession decks the varied year;
Whatever sweets salute the northern sky
With vernal lives that blossom but to die;
These, here disporting, own the kindred soil,
Nor ask luxuriance from the planter's toil;
While sea-born gales their gelid wings expand,
To winnow fragrance round the smiling land.
But small the bliss that sense alone bestows,
And sensual bliss is all the nation knows.
In florid beauty groves and fields appear,
Man seems the only growth that dwindles here.
Contrasted faults through all his manners reign:
Though poor, luxurious; though submissive, vain;
Though grave, yet trifling; zealous, yet untrue;
And even in penance planning sins anew.
All evils here contaminate the mind,
That opulence departed leaves behind;
For wealth was theirs, not far removed the date,
When commerce proudly flourished through the state.

22.—RURAL SOUNDS.—By William Cowper.—A. D. 1785.

Nor rural sights alone, but rural sounds,
Exhilarate the spirit, and restore
The tone of languid nature. Mighty winds
That sweep the skirt of some far-spreading wood
Of ancient growth, make music not unlike
The dash of ocean on his winding shore,
And lull the spirit while they fill the mind,
Unnumbered branches waving in the blast,
And all their leaves fast fluttering all at once.
Nor less composure waits upon the roar
Of distant floods, or on the softer voice
Of neighboring fountains or of rills that slip
Through the cleft rock, and chiming as they fall
Upon loose pebbles, lose themselves at length
In matted grass, that with a livelier green
Betrays the secret of their silent course.—
Nature inanimate displays sweet sounds,
But animated nature sweeter still,
To soothe and satisfy the human ear.
Ten thousand warblers cheer the day, and one
The livelong night; nor these alone whose notes
Nice-fingered art must emulate in vain,
But cawing rooks, and kites that swim sublime
In still repeated circles, screaming loud,
The jay, the pie, and even the boding owl
That hails the rising moon, have charms for me.
Sounds inharmonious in themselves and harsh,
Yet heard in scenes where peace forever reigns,
And only there, please highly for their sake.

23.—CHARACTER OF CHRIST.—William Paley.

The Jews, whether right or wrong, had understood their prophecies to foretell the advent of a person who, by some supernatural assistance, should advance their nation to independence, and to a supreme degree of splendor and prosperity. This was the reigning opinion and expectation of the times.

Now, had Jesus been an enthusiast, it is probable that his enthusiasm would have fallen in with the popular delusion, and that, whilst he gave himself out to be the person intended by these predictions, he would have assumed the character to which they were universally supposed to relate.

Had he been an imposter, it was his business to have flattered the

prevailing hopes, because these hopes were to be the instruments of his attraction and success.

But, what is better than conjecture, is the fact that all the pretended Messiahs actually did so. We learn from Josephus that there were many of these. Some of them, it is probable, might be impostors who thought that an advantage was to be taken of the state of public opinion. Others, perhaps, were enthusiasts whose imagination had been drawn to this particular object by the language and sentiments which prevailed around them. But, whether impostors or enthusiasts, they concurred in producing themselves in the character which their countrymen looked for,—that is to say, as the restorers and deliverers of the nation, in that sense in which restoration and deliverance were expected by the Jews.

Why therefore Jesus, if he was, like them, either an enthusiast or impostor, did not pursue the same conduct as they did, in framing his character and pretensions, it will be found difficult to explain.

24.—WATERLOO.—BYRON.

1. There was a sound of revelry by night;
And Belgium's capital had gathered then
Her beauty and her chivalry; and bright
The lamps shone o'er fair women and brave men;—
A thousand hearts beat happily;—and when
Music arose with its voluptuous swell,
Soft eyes looked love to eyes which spake again;
And all went merry as a marriage bell;—
But *hush! hark!*—a deep sound strikes like a rising knell!

2. Did ye not hear it? No!—'twas but the wind,
Or the car rattling o'er the stony street.—
On with the dance! Let joy be unconfined.
No sleep till morn, when youth and pleasure meet
To chase the glowing hours with flying feet.—
But *hark!*—That heavy sound breaks in once more,
As if the clouds its echo would repeat;
And nearer, clearer, deadlier than before —
Arm!—*Arm!*—It is—it is—the cannon's opening roar!

3. Ah! then and there was hurrying to and fro,
And gathering tears, and tremblings of distress,
And cheeks all pale, which but an hour ago
Blushed at the praise of their own loveliness;
And there were sudden partings, such as press
The life from out young hearts; and choking sighs
Which ne'er might be repeated. Who could guess

If ever more should meet those mutual eyes,
Since upon night so sweet such awful morn could rise!

4. And there was mounting in hot haste; the steed,
The mustering squadron, and the clattering car,
Went pouring forward with impetuous speed,
And swiftly forming in the ranks of war;
And the deep thunder,—peal on peal afar,—
And near, the beat of the alarming drum
Roused up the soldier ere the morning star;
While thronged the citizens, with terror dumb,
Or whispering with white lips "The foe! they come, they come!"

5. And Ardennes waves above them her green leaves,—
Dewy with nature's tear-drops,—as they pass,
Grieving,—if aught inanimate e'er grieves,—
Over the unreturning brave,—alas!
Ere evening to be trodden like the grass
Which now beneath them, but above shall grow
In its next verdure, when this fiery mass
Of living valor rolling on the foe,
And burning with high hope, shall molder cold and low.

6. Last noon beheld them full of lusty life;
Last eve in beauty's circle proudly gay;
The midnight brought the signal sound of strife;
The morn, the marshalling in arms;—the day
Battle's magnificently stern array;
The thunder clouds close o'er it, which when rent,
The earth is covered thick with other clay
Which her own clay shall cover, heaped and pent,
Rider and horse,—friend, foe,—in one red burial blent.

25.—THE LAMARCKIANS.—HUGH MILLER.

In this curious question, however, which it must be the part of future explorers in the geological field definitely to settle, the Lamarckian can have no legitimate stake.

It is but natural that, in his anxiety to secure an ultimate retreat for his hypothesis, he should desire to see that darkness in which ghosts love to walk settling down on the extreme verge of the geological horizon, and enveloping in its folds the first beginnings of life.—But even did the cloud exist, it is, if I may so express myself, on its nearer side, where there is light,—not within nor beyond it, where there is none,—that the battle must be fought.

It is to Geology *as it is known to be* that the Lamarckian has ap-

pealed,—not to Geology as it is *not* known to be. He has summoned into court *existing* witnesses ; and, finding their testimony unfavorable, he seeks to neutralize their evidence by calling, from the "vasty deep" of the unexamined and the obscure, witnesses that "wont come",—that by the legitimate authorities are not known to exist,—and with whom he himself is, on his own confession, wholly unacquainted, save in the old scholastic character of mere possibilities.

The *possible* fossil can have no more standing in this controversy than the "*possible Angel.*"

He tells us that we have not yet got down to that base-line of all the fossiliferous systems at which life first began. Very possibly we have not ; but what of that ? He has carried his appeal to Geology *as it is.* He has referred his case to the testimony of the *known* witnesses ; for in no case can the *unknown* ones be summoned or produced. It is on the evidence of the known, and the known only, that the exact value of his claims must be determined ; and his appeal to the unknown serves but to show how thoroughly he himself feels that the actually ascertained evidence bears against him

The severe censure of Johnson on reasoners of this class is in no degree over-severe. "He who will determine," said the moralist, "against that which he knows, because there may be something which he knows not,—he that can set hypothetical possibility against acknowledged certainty,—is not to be admitted among reasonable beings."

26.—MAN AND NATURE.—Mrs. E. B. Browning.

A sad man on a summer day
Did look upon the earth and say—
"Purple cloud, the hill top binding,
Folded hills, the valleys wind in,
Valleys, with fresh streams among you,
Streams, with bosky trees along you,
Trees, with many birds and blossoms,
Birds, with music-trembling bosoms,
Blossoms, dropping dews that wreathe you
To your fellow flowers beneath you,
Flowers that constellate on earth,
Earth, that shakest to the mirth
Of the merry Titan ocean,
All his shining hair in motion !
Why am I thus the only one
Who can be dark beneath the sun?"
But when the summer day was past,
He looked to heaven and smiled at last,
Self-answered so—

"Because, O cloud,
Pressing with thy crumpled shroud
Heavily on mountain top,—
Hills, that almost seem to drop,
Stricken with a misty death,
To the valleys underneath,—
Valleys, sighing with the torrent,
Waters, streaked with branches horrent,
Branchless trees, that shake your head
Wildly o'er your blossoms spread
Where the common flowers are found,
Flowers, with foreheads to the ground,
Ground, that shriekest, while the sea
With his iron smiteth thee,—
I am, besides, the only one
Who can be bright *without* the sun."

27.—THE PURITANS.—T. B. MACAULAY.

The puritans were men whose minds had derived a peculiar character from the daily contemplation of superior beings and eternal interests. Not content with acknowledging in general terms an overruling Providence, they habitually ascribed every event to the will of the Great Being for whose power nothing was too vast,—for whose inspection nothing was too minute. To know Him, to serve Him, to enjoy Him, was with them the great end of existence.

They rejected with contempt the ceremonious homage which other sects substituted for the pure worship of the soul.

Instead of catching occasional glimpses of the Deity through an obscuring vail, they aspired to gaze full on the intolerable brightness, and to commune with Him face to face.

Hence originated their contempt for terrestrial distinctions. The difference between the greatest and the meanest of mankind seemed to vanish when compared with the boundless interval which separated the whole race from Him on whom their eyes were constantly fixed.

They recognized no title to superiority but His favor; and, confident of that favor, they despised all the accomplishments and all the dignities of the world. If they were unacquainted with the works of philosophers and poets, they were deeply read in the oracles of God. If their names were not found in the registers of heralds, they felt assured that they were recorded in the Book of Life. If their steps were not accompanied by a splendid train of menials, legions of ministering Angels had charge over them. Their palaces were houses not made with hands; their diadems, crowns of glory which should never fade away.

On the rich and the eloquent, on nobles and priests, they looked down with contempt; for they esteemed themselves rich in a more precious treasure, and eloquent in a more sublime language;—nobles by the right of an earlier creation, and priests by the imposition of a mightier hand.

28.—THE PASSING OF ARTHUR.—A. TENNYSON.

"But now farewell. I am going a long way
With these thou seëst,—if indeed I go,—
(For all my mind is clouded with a doubt)
To the island-valley of Avilion,
Where falls not hail, or rain, or any snow,
Nor ever wind blows loudly; but it lies
Deep-meadowed, happy, fair with orchard-lawns
And bowery hollows crowned with summer sea,
Where I will heal me of my grievous wound."
So said he, and the barge with oar and sail
Moved from the brink, like some full-breasted swan
That, fluting a wild carol ere her death,
Ruffles her pure cold plume, and takes the flood
With swarthy webs.—Long stood Sir Bedivere
Revolving many memories, till the hull
Looked one black dot against the verge of dawn;
And on the mere the wailing died away.
At length he groaned, and turning slowly clomb
The last hard footstep of that iron crag;
Thence marked the black hull moving yet, and cried
"He passes to be king among the dead,
And after healing of his grievous wound
He comes again; but,—if he come no more,—
Oh me! be yon dark Queens in yon black boat,
Who shrieked and wailed,—the three whereat we gazed
On that high day, when, clothed with living light,
They stood before his throne in silence,—friends
Of Arthur, who should help him at his need?"
Then from the dawn it seemed there came, but faint
As from beyond the limit of the world,
Like the last echo born of a great cry,
Sounds, as if some fair city were one voice
Around a king returning from his wars.
Thereat once more he moved about, and clomb
E'en to the highest he could climb, and saw,
Straining his eyes beneath an arch of hand,
Or thought he saw, the speck that bare the king

Down that long water, opening on the deep
Somewhere far off, pass on and on, and go
From less to less and vanish into light.
And the new sun rose bringing the new year.

29.—REASON AND TRUTH.—F. WAYLAND.

1. In order to improve the reasoning powers, it is important that we always labor for truth.—Many persons, in order to acquire skill in debate, are in the habit of defending the true or false indiscriminately, —believing that they can cultivate their own understanding by misleading the understanding of others.

2. A man may learn thus to embarrass and confound an antagonist; but he does it at great sacrifice.

By earnestly seeking for truth, and rejecting all sophistry, the mind acquires a tendency to move in the right direction. Chemists speak much of the affinities of various substances for each other. There is a natural affinity in the human mind for truth; and this affinity is strengthened by seeking for it with an honest and earnest purpose.

3. If we in our investigations inquire for nothing but truth, it spontaneously reveals itself to us. The whole history of philosophical discovery illustrates this remark. Hence nothing can be more unwise than to destroy the original delicacy of the faculty of reason by employing it indiscriminately in the support of truth or falsehood. We may thus gain the praise of acuteness or readiness in debate; but we lose what is of incomparably greater consequence, —the instinctive love of truth, and the delicate discrimination between truth and error.

30.—SUNRISE ON THE HILLS.—H. W. LONGFELLOW.

1. I stood upon the hills, where heaven's wide arch
Was glorious with the sun's returning march;
And woods were brightened; and soft gales
Went forth to kiss the sun-clad vales.
2. The clouds were far beneath me;—bathed in light,
They gathered midway round the wooded height,
And in their fading glory shone
As hosts in battle overthrown.
3. As many a pinnacle, with a shifting glance,
Through the gray mist thrust up its shattered lance,
And, rocking on the cliff, was left
The dark pine, blasted, bare, and cleft,—
4. The veil of cloud was lifted; and below
Glowed the rich valley; and the river's flow

Was darkened by the forest's shade,
Or glistened in the white cascade,

5. Where upward, in the mellow blush of day,
The noisy bittern wheeled his spiral way.
I heard the distant waters dash ;
I saw the current wheel and flash ;

6. And richly, by the blue lake's silver beach,
The woods were bending with a silent reach.
Then o'er the vale with gentle swell,
The music of the village bell

7. Came sweetly to the echo-giving hills ;
And the wild horn whose voice the woodland fills
Was ringing to the merry shout
That, faint and far, the glen sent out,

8. Where, answering to the sudden shot, thin smoke
Through thick-leaved branches from the dingle broke.
If thou art worn, and hard beset
With sorrows that thou wouldst forget,—

9. If thou wouldst read a lesson that will keep
Thy heart from fainting, and thy soul from sleep,
Go to the woods and hills ! No tears
Dim the sweet look that nature wears.

31.—EVENING ON THE ST. LAWRENCE.—SILLIMAN.

1. From the moment the sun is down, everything becomes silent on the shore which our windows overlook, and the murmurs of the broad St. Lawrence,—more than two miles wide immediately above us, and a little way to the right spreading to five or six miles in breadth,—are sometimes, for an hour, the only sounds that arrest our attention.

2. Every evening since we have been here, black clouds and splendid moonlight have hung over and embellished this tranquil scene ; and on two of these evenings we have been attracted to the window by the plaintive Canadian boat-song.

3. In one instance it arose from a solitary voyager floating in his light canoe which occasionally appeared and disappeared on the sparkling river, and in its distant course seemed no larger than some sportive insect.

4. In another instance a larger boat, with more numerous and less melodious voices, not indeed in perfect harmony, passed nearer to the shore, and gave additional life to the scene. A few moments after, the moon broke out from a throne of dark clouds, and seemed to convert the whole expanse of water into one vast sheet of glittering silver ; and in the very brightest spot, at the distance of more

than a mile, again appeared a solitary boat, but too distant to admit of our hearing the song with which the boatman was probably solacing his lonely course.

32.—APRIL.—J. G. WHITTIER.

'Tis the noon of the spring-time, yet never a bird
In the wind shaken elm or the maple is heard ;
For green meadow-grasses wide levels of snow,
And blowing of drifts where the crocus should blow ;
Where wind-flower and violet, amber and white,
On south-sloping brook-sides should smile in the light,
O'er the cold winter-beds of their late-waking roots
The frosty flake eddies, the ice-crystal shoots ;
And, longing for light, under wind-driven heaps,
Round the boles of the pine-wood the ground-laurel creeps,
Unkissed of the sunshine, unbaptized of showers,
With buds scarcely swelled, which should burst into flowers !
We wait for thy coming, sweet wind of the south !
For the touch of thy light wings, the kiss of thy mouth ;
For the yearly evangel thou bearest from God,
Resurrection and life to the graves of the sod !
Up our long river-valley, for days, have not ceased,
The wail and the shriek of the bitter northeast,—
Raw and chill, as if winnowed through ices and snow,
All the way from the land of the wild Esquimau,—
Until all our dreams of the land of the blest,
Like that red hunter's, turn to the sunny southwest.
O soul of the spring-time, its light and its breath,
Bring warmth to this coldness, bring life to this death ;
Renew the great miracle ; let us behold
The stone from the mouth of the sepulchre rolled,
And Nature, like Lazarus, rise, as of old !
Let our faith, which in darkness and coldness has lain,
Revive with the warmth and the brightness again,
And in blooming of flower and budding of tree,
The symbols and types of our destiny see ;—
The life of the spring-time, the life of the whole,
And as sun to the sleeping earth, love to the soul.

33.—THE STUDY OF LANGUAGE.—NOAH PORTER.

We contend not only that the Colleges have judged rightly in giving to the study of language the prominence which it receives, and that the Greek and Latin deserve the special preëminence which has been assigned them, but that there are peculiar reasons why

they should be even more thoroughly and earnestly cultivated than they have been.

Our first position is that, for the years appropriated to school and College training, there is no study which is so well adapted to mental discipline as the study of language. We argue this from the fact that language is the chief instrument of intelligence. It is thought made visible and clear, not merely to the person to whom thoughts are to be conveyed, but to the person who thinks for and by himself. The earliest discriminations and memories to which we are tasked by nature, are those which are involved in the mastery of our mother tongue.

It is true the observation required for the education of the eye and ear and in the control and discipline of the body, involves a multitude of "object lessons," and imposes much "object teaching," but it can scarcely be contended that this discipline of the senses requires either the *culture* or the *discipline* of the intellect, in the same sense as does that attention to language which is required in learning to speak and write the language which is first acquired. We assume, because it is not necessary to prove, that the most conspicuously intellectual of the various intellectual acts of infancy and childhood are exercised upon language.

34.—LIBRARIES.—JOHN G. SAXE.

I love vast libraries,—revere the fame
Of all the Ptolemies and each other name,—
Æmilius, Augustus, Crassus, Cæsar,—all
The old collectors, whether great or small,
Who helped the cause of learning to advance,—
Trajan and Bodley, Charles the Wise of France,
Kings, nobles, knights, who, anxious of renown
Beyond the fame of garter, spur, or crown,
And wisely provident against decay
(Since parchment lives while marble melts away),
Reared to their honor literary domes,
And grew immortal in immortal tomes!

* * * * * * *

Here e'en the sturdy democrat may find,
Nor scorn their rank, the nobles of the mind,
While kings may learn, nor blush at being shown,
How Learning's patents abrogate their own.
A goodly company and fair to see,—
Royal plebeians, earls of low degree,
Beggars whose wealth enriches every clime,
Princes who scarce can boast a mental dime.—

Crowd here together like the quaint array
Of jostling neighbors on a market day.
Homer and Milton (can we call them blind?),—
Of godlike sight, the vision of the mind,—
Shakespeare, who calmly looked creation through,
"Exhausted worlds and then imagined new,"
Plato, the sage, so thoughtful and serene,
He seems a prophet by his heavenly mien,
Shrewd Socrates, whose philosophic power
Xantippe proved in many a trying hour,
And Aristophanes whose humor run
In vain endeavor to be-"cloud" the sun,
Majestic Æschylus whose glowing page
Holds half the grandeur of the Athenian stage,
Pindar, whose odes, replete with heavenly fire,
Proclaim the master of the Grecian lyre,
Anacreon, famed for many a luscious line
Devote to Venus and the god of wine
I love vast libraries; and yet there is a doubt
If one be better with them or without,
Unless he use them wisely, and indeed
Knows the high art of what and how to read.
At Learning's fountain it is sweet to drink;
But 'tis a nobler privilege *to think;*
And oft, from books apart, the thirsting mind
May make the nectar which it cannot find.
'Tis well to borrow from the good and great;—
'Tis wise to learn;—'tis *godlike* to create!

35.—READING.—GEO. S. HILLARD.

We cannot linger in the beautiful creations of inventive genius, or pursue the splendid discoveries of modern science, without a new sense of the capacities and dignity of human nature, which naturally leads to a sterner self-respect, to manlier resolves and higher aspirations.

We cannot read the ways of God to man as revealed in the history of nations,—of sublime virtues as exemplified in the lives of great and good men,—without falling into that mood of thoughtful admiration, which, though it be but a transient glow, is a purifying and elevating influence while it lasts.

The study of history is especially valuable as an antidote to self-exaggeration. It teaches lessons of humility, patience, and submission.. When we read of realms smitten with the scourge of famine or pestilence, or strewn with the bloody ashes of war,—of grass

growing in the streets of great cities,—of ships rotting at the wharves,—of fathers burying their sons,—of strong men begging their bread,—of fields untilled, and silent workshops, and despairing countenances,—we hear a voice of rebuke to our own clamorous sorrows and peevish complaints. We learn that pain and suffering and disappointment are a part of God's providence, and that no contract was ever yet made with man by which virtue should secure to him temporal happiness.

In books, be it remembered, we have the best products of the best minds. We should any of us esteem it a great privilege to pass an evening with Shakespeare or Bacon, were such a thing possible; but were we admitted to the presence of one of these illustrious men, we might find him touched with infirmity, or oppressed with weariness, or darkened with the shadow of recent trouble, or absorbed by intrusive and tyrannous thoughts. To us the oracle might be dumb, and the light eclipsed. But when we take down one of their volumes, we run no such risk. Here we have their best thoughts embalmed in their best words,—immortal flowers of poetry wet with Castalian dews, and the golden fruit of wisdom that had long ripened on the bough before it was gathered. Here we find the growth of the choicest seasons of the mind, when mortal cares were forgotten, and mortal weaknesses were subdued, and the soul, stripped of its vanities and its passions, lay bare to the finest effluences of truth and beauty.

We may be sure that Shakespeare never out-talked his Hamlet, nor Bacon his Essays. Great writers are indeed best known through their books.

36.—THE PREACHER.—Cor. of Louisville Journal.

1. The day was declining;—the breeze in its glee
Had left the fair blossoms to sing on the sea,
As the sun in its gorgeousness, radiant and still,
Dropped down like a gem from the brow of the hill;
One tremulous star in the glory of June
Came out with a smile and sat down by the moon;
As she graced her blue throne with the pride of a queen,
The smiles of her loveliness gladdened the scene.

2. The scene was enchanting;—in distance away
Rolled the foam-crested waves of the Chesapeake bay,
While, bathing in moonlight, the village was seen
With the church in the distance that stood on the green.
The soft-sleeping meadows lay brightly enrolled
With their mantles of verdure and blossoms of gold;

And the earth in her beauty, forgetting to grieve,
Lay asleep in her bloom on the bosom of eve.

3. A light-hearted child, I had wandered away
From the spot where my footsteps had gamboled all day;
And free as a bird's was the song of my soul,
As I heard the wild waters exultingly roll,
While lightening my heart, as I sported along,
With bursts of low laughter and snatches of song,
I struck in the pathway half worn o'er the sod
By the feet that went up to the worship of God.

4. As I traced its green windings, a murmur of prayer
With the hymn of the worshippers rose on the air;
And, drawn by the links of its sweetness along,
I stood unobserved in the midst of the throng.
For a while my young spirit still wandered about
With the birds and the winds that were singing without;
But birds, waves and zephyrs were quickly forgot
In one angel-like being that brightened the spot.

5. In stature majestic, apart from the throng,
He stood in his beauty,—the theme of my song.
His cheek pale with fervor,—the blue orbs above
Lit up with the splendors of youth and of love,—
Yet the heart-glowing rapture that beamed from those eyes
Seemed saddened by sorrow and chastened by sighs,
As if the young heart in its bloom had grown cold,
With its loves unrequited, its sorrows untold.

6. Such language as his I may never recall;
But his theme was salvation,—salvation to all;—
And the souls of a thousand in ecstasy hung
On the manna-like sweetness that dropped from his tongue.
Not alone on the ear his wild eloquence stole;
Enforced by each gesture, it sunk to the soul,
Till it seemed that an Angel had brightened the sod,
And brought to each bosom a message from God.

37.—LOVE OF FAME.—WASHINGTON IRVING.

1. Among the variety of principles by which mankind are actuated, there is one which I scarcely know whether to consider as springing from grandeur and nobility of mind, or from a refined species of vanity and egotism. It is that singular, though almost universal, desire of living in the memory of posterity,—of occupying a share of the world's attention,—long after we have ceased to be susceptible either to its praise or censure.

2. Most of the passions of the mind are bounded by the grave. Sometimes, indeed, an anxious hope or trembling fear will venture beyond the clouds and darkness that rest upon our mortal horizon, and expatiate in boundless futurity; but it is only this active love of fame which steadily contemplates its fruition in the applause or gratitude of future ages.

3. Indignant at the narrow limits which circumscribe existence, ambition is forever struggling to soar beyond them,—to triumph over space and time, and to bear a name, at least, above the inevitable oblivion in which everything else that concerns us must be involved. It is ambition which prompts the patriot to his most heroic achievements,—which inspires the sublimest strains of the poet, and breathes ethereal fire into the productions of the painter and the sculptor.

4. For this the monarch rears the lofty column,—the laureled conqueror claims the triumphal arch,—while the obscure individual who moved in a humble sphere asks but a plain and simple stone to mark his grave and bear to the next generation this important truth—that he was born, died, and was buried.

5. It was this passion, too, which erected the vast Numidian piles whose ruins we have so often regarded with wonder, as the shades of evening, fit emblems of oblivion, gradually stole over and enveloped them in darkness. It was this which gave being to those sublime monuments of Saracen magnificence which nod in moldering desolation as the blast sweeps over the deserted plains.—How futile are all our efforts to evade the obliterating hand of time!

38.—THE APPIAN WAY.—T. Buchanan Read.

1. Here slumbers Rome among her broken tombs,
With few inscriptions save the constant blooms
By kindly nature on their altars cast,—
A funeral highway stretching down the past.

2. The dust of glory all around me lies,—
The ashes of dead empires and their kings;—
I hear no voice save what from ont the skies
The lark shakes down from his invisible wings.

3. Where slept a Cæsar, now the owlet hides,
A silent spirit till the day has fled;
Here gleams the lizard; there the viper glides;—
The steadfast guests of the patrician dead.

4. A funeral aspect fills the whole campaign;
Their tomb-like flocks the distant mounds disclose;
Like scattered blocks of granite on the plain,
The dove-hued oxen Virgil sang repose.

5. All Rome to-day sits on the buried past ;
Her later walls with sculptured blocks are flecked ;
The spoilers toiled for ages fierce and fast,
Then left the rest to ruin and neglect.

6. And still beneath their tread what wonders lie !
Brave statues of the god-like and their gods,
And columns that might corridor the sky ;
Yet scarce a spade upturns the shallow clods !

39.—ANCIENT ARABIA—J. D. BALDWIN.

1. I can imagine nothing that would shed so great a light on the pre-historic ages as an accurate history of Arabia from the beginning of its civilization. Histories of that country were undoubtedly written before and after the time when Menes united Upper and Lower Egypt under one government ; for in that old time, so far away from us in the deepest antiquity, Arabia was the foremost country in the world.

2. The people that originated the art of writing did not fail to have writers of their own annals. Nevertheless, their ancient history cannot now be produced ; for not only their own literature perished, but also that of the next succeeding nations ; and for more than twenty-five hundred years no other country with which our civilization is connected has been so completely withdrawn from the observation of what we call history. It has been a mystery,—an unreal country ;—and failure to see its historic importance has left many important problems of Ancient History without proper solution.

3. And yet a weird influence of its great past is felt whenever inquiry turns to its ancient history ; and now and then a writer wonders that "a nation whose history ascends without interruption to so remote an origin, and whose name has been so celebrated, should have its political infancy shrouded in so thick a mist of doubt and oblivion." Even from this writer its grandest ages are hidden under that phrase "its political infancy."

4. These ages are shrouded in doubt and oblivion partly because they are so remote. We consider Egypt and Chaldea very old ; but the culture and political organization of the Arabian Cushites were much older. They belong to what both Egyptians and Chaldeans regarded as antiquity.

5. Time, that wastes all things human, and buries nations out of sight, has not spared the primeval history of this oldest of civilized peoples. Add to this that the distance from us in time of the beginnings of the Cushite civilization is so vast as to frighten the current chronologies into absolute lunacy ; and we shall cease to

wonder that the early history of Arabia has been so buried in oblivion, and so discredited by the chronologists that it has failed to command much attention or even to be thought of as a reality.

40.—THE RAIN.—D. F. MacCarthy.

1. The Rain, the Rain, the beautiful Rain,—
Welcome, welcome it cometh again;
It cometh with green to gladden the plain
And to waken the sweets in the winding lane.

2. The Rain, the Rain, the beautiful Rain,—
It fills the flowers to their tiniest vein
Till they rise from the sod whereon they had lain—
Ah me! ah me! like an army slain.

3. The Rain, the Rain, the beautiful Rain,—
Each drop is a link of a diamond chain
That unites the earth, with its sin and its stain,
To the radiant realm where God doth reign.

4. The Rain, the Rain, the beautiful Rain,
Each drop is a tear, not shed in vain,
Which the angels weep for the golden grain
All trodden to death on the gory plain;

5. For the Rain, the Rain, the beautiful Rain,
Will waken the golden seeds again;
But ah! what power will revive the slain
Stark lying in death over fair Lorraine?

6. 'Twere better far, O beautiful Rain,
That you swelled the torrent and flooded the main,
And that Winter, with all his spectral train,
Alone lay camped on the icy plain;

7. For then, O Rain, O beautiful Rain,
The snow-flag of peace were unfurled again;
And a truce would be rung in each loud refrain
Of the blast replacing the bugle's strain.

8. Then welcome, welcome, beautiful Rain,
Thou bringest flowers to the parched up plain.
Oh! for many a frenzied heart and brain
Bring peace and love to the world again.

41.—THE MAYFLOWER.—Edward Everett.

1. Methinks I see it now, that one solitary adventurous Vessel, the Mayflower of a forlorn hope, freighted with the prospects of

a future State, and bound across the unknown sea. I behold it pursuing, with a thousand misgivings, the uncertain, the tedious voyage. Suns rise and set; and weeks and months pass; and winter surprises them on the deep, but brings them not the sight of the wished-for shore. I see them now scantily supplied with provisions, crowded almost to suffocation in their ill-stored prison, delayed by calms, pursuing a circuitous route, and now driven in fury before the raging tempest on the high and giddy waves.

2. The awful voice of the storm howls through the rigging; the laboring masts seem straining from their base; the dismal sound of the pumps is heard; the ship leaps, as it were, madly from billow to billow; the ocean breaks, and settles with ingulfing floods over the floating deck, and beats with deadening weight against the staggering vessel. I see them, escaped from these perils, pursuing their all but desperate undertaking, and landed at last, after a five months' passage, on the ice-clad rocks of Plymouth,—weak and weary from the voyage, poorly armed, scantily provisioned, depending on the charity of their ship-master for a draught of beer on board, drinking nothing but water on shore, without shelter without means, surrounded by hostile tribes!

3. Shut now the volume of history; and tell me, on any principle of human probability, what shall be the fate of this handful of adventurers? Tell me, man of military science, in how many months were they all swept off by the thirty savage tribes enumerated within the early limits of New England? Tell me, politician, how long did this shadow of a colony, on which your conventions and treaties had not smiled, languish on the distant coast?

4. Student of history, compare for me the baffled projects, the deserted settlements, the abandoned adventurers, of other times; and find the parallel of this. Was it the winter's storm beating upon the houseless heads of women and children; was it hard labor and spare meals; was it disease; was it the tomahawk; was it the deep malady of a blighted hope, a ruined enterprise, and a broken heart aching, in its last moments, at the recollection of the loved and left beyond the sea; was it some or all of these united that hurried this forsaken company to their melancholy fate?

5. And is it possible that neither of these causes,—that not all combined were able to blast this bud of hope? Is it possible that from a beginning so feeble, so frail, so worthy not so much of admiration as of pity, there has gone forth a progress so steady, a growth so wonderful, a reality so important, a promise yet to be fulfilled so glorious?

42.—SHORT WORDS.—J. ADDISON ALEXANDER.

Think not that strength lies in the big round word,
Or that the brief and plain must needs be weak.
To whom can this be true who once has heard
The cry for help, the tongue that all men speak
When want or woe or fear is in the throat,
So each word gasped out is like a shriek
Pressed from the sore heart, or a strange wild note
Sung by some fay or fiend? There is a strength
Which dies if stretched too far or spun too fine,
Which has more height than breadth, more depth than length.
Let but this force of thought and speech be mine,
And he that will may take the sleek fat phrase
Which glows and burns not, though it gleam and shine,—
Light, but not heat,—a flash without a blaze.
Nor is it mere strength that the short word boasts.
It serves of more than fight or storm to tell,—
The roar of waves that clash on rock-bound coasts,—
The crash of tall trees when the wild winds swell,—
The roar of guns,—the groans of men that die
On blood-stained fields. It has a voice as well
For them that far off on their sick beds lie,—
For them that weep,—for them that mourn the dead,—
For them that laugh and dance and clap the hand,—
For joy's quick step as well as grief's low tread.
The sweet plain words we learnt at first keep time,
And, though the theme be sad or gay or grand,
With each, with all, these may be made to chime
In thought or speech or song or prose or rhyme.

43.—NEUTRALITY.—CHAS. FRANCIS ADAMS.

1. This great victory is won; and for the future no question will ever be raised of the right of the United States to remain at peace, no matter what parties may choose the fearful work of mutual destruction. May I not venture to use the words of an old poet?

> "And now time's whiter series is begun,
> Which in soft centuries shall smoothly run;
> Those clouds that overcast your morn shall fly
> Dispelled to furthest corners of the sky;
> Our nation, with united interests blest,
> Not now content to poise, shall sway the rest."

2. Yes, it shall "sway the rest"; but only by presenting an example of adhering, in the day of its great power, to the same pure and honorable policy which it proclaimed and defended when rela-

tively weak. Yes, and still more by developing the system which has been inaugurated, as far as it may be carried, to secure peace to combatants everywhere. The Convention of Paris in 1856 made great steps toward it; but it wanted one which Mr. Marcy went too far in making a condition to our signing that instrument.

3. Thus our national testimony has failed to be recorded upon a paper so honorable to the progress of the present age The time had not arrived for that more magnificent advance in the career of humanity; but brilliant will be the fame of the statesman who may have it to declare that through his agency so great a step shall have been taken.

4. Nay, and still beyond that. His province it may be to make yet other moral conquests,—to disclaim the right of neutrals to supply instruments of war to either belligerent,—to expand the privileges of the sea so that no piratical cruiser shall be permitted to stroll over the ocean in search of plunder from the unarmed and defenseless on the plea that he is a privateer.

5. And even beyond that again, that no innocent unarmed private voyager of any country, found on any ocean of the globe, shall take harm to himself or his property merely from the fact that he belongs to a belligerent nation.

6. These be thy victories, O. Peace, before which the roar of the booming cannon, the yell of savage combat, the execrations of the dying, the groans of the wounded, and the shriek of the widow and the orphan, all melting into harmony, into blessings, shall be made to ascend as sweet incense to the skies.

44.—BOUCHER.—T. NIELD.

1. Into the park, on a festive day,
   Vienna turned out its people gay;
   Like bees at swarming time were they.

2. And hungry and friendless ones were there
   Whose very looks were a silent prayer,
   Amid the pleasures, for Lazarus's share.

3. Among the rest, on that festive day,
   Was a war-scarred soldier, old and gray;
   And he was sad as the crowd was gay.

4. On a violin, 'neath an old tree's shade,
   The battle tunes of his youth he played;
   And a kind of food for his heart they made;

5. But they had no charm for the tide of men.
   Still fresh to him, they were stale to them
   As he played them o'er and o'er again.

6. Though he had once been brave and bold,
And gave of his blood while some gave gold,
They recked not now that he was poor and old.

7. As the sun was sinking in the west,
So the hopes were sinking in his breast,
As his weary arms he dropped to rest.

8. A stranger who, in the crowd so gay,
Had listened a while that festive day
Now asked the reason he ceased to play.

9. "For my country I gave one leg, you see;
And I hold my bow with fingers three;
So I'm tired and hungry too," quoth he.

10. Said the stranger "Take this gold as pay
For the loan of your instrument, I pray.
Now watch the hat; and I will play."

11. So saying, the instrument up he threw,
And o'er its arch the slim bow drew,
When out the tremulous music flew.

12. At last was a necromancer found
Who a spirit called up at every sound,
That charmed the spirits of all around.

13. And, while tickling still the nervous strings,
The music fluttered with restless wings,
And made them think of unearthly things.

14. And the veteran, through that wondrous hour,
Was spell-bound by the magic power,
While money rained like a thunder shower.

15. "Now empty your hat," the people cried;
And money still rained from every side.
Oh! that was a freshet in fortune's tide.

16. When the *finale* trembled from the bow—
"God bless the emperor Francis,"—oh!
Men's hats flew thick as winter's snow.

17. "Who is the stranger?" asked the crowd,—
"Who?" and their voices grew more loud
As he dropped the instrument and bowed.

18. Patricians mingled with plebeians there;
And the voice of one rang through the air,
"The player you've heard is the great Boucher."

19. Three cheers for Boucher gave the crowd,
That burst so suddenly and so loud
It thundered from a living cloud.

20. Happy was one with his store of gold;
But happier he, if the truth were told,
For whom those lusty cheers outrolled.

21. The pleasure such actions yield is pure;
And all should know, for naught is truer,
That they are rich who help the poor.

45.—HIGHER ANTICIPATIONS.—WENDELL PHILLIPS.

1. I confess the pictures of the mere industrial value of the Union make me profoundly sad. I look as, beneath the skillful pencil, trait after trait leads to glowing life, and ask at last "Is this all? Where are the nobler elements of national purpose and life? Is this the whole fruit of ages of toil, sacrifice, and thought,—those cunning fingers,—the overflowing lap,—labor vocal on every hillside, and commerce whitening every sea? All the dower of one haughty overbearing race, the zeal of the Puritan, the faith of the Quaker, a century of colonial health, and then this large civilization,—does it result only in a workshop,—fops melted in baths and perfumed, and men grimed with toil?—Raze out, then, the eagle from our banner; and paint instead Niagara used as a cotton-mill!

2. Oh no! Not such the picture my glad heart sees when I look forward. Once plant deep in the national heart the love of right;—let there grow out of it the firm purpose of duty; and then from the higher plane of manhood we can put aside, on the right hand and on the left, these narrow, childish, and mercenary considerations.

"Leave to the soft Campanian
His baths and his perfumes;
Leave to the sordid race of Tyre
Their dyeing vats and looms;
Leave to the sons of Carthage
The rudder and the oar;
Leave to the Greek his marble nymph
And scrolls of wordy lore;"—

but for us, the children of a purer civilization, the pioneers of a Christian future,—it is for us to found a Capitol whose corner-stone is Justice, and whose top-stone is Liberty;—within the sacred precinct of whose Holy of Holies dwelleth One who is no respecter of persons, but hath made of one blood all nations of the earth to serve him.

3. Crowding to the shelter of its stately arches, I see old and young,

learned and ignorant, rich and poor, native and foreign, Pagan, Christian, and Jew,—black and white, in one glad, harmonious, triumphant procession!

"Blest and thrice blest the Roman
Who sees Rome's brightest day;—
Who sees that long victorious pomp
Wind down the sacred way,
And through the bellowing Forum,
And round the suppliant's Grove,
Up to the everlasting gates
Of Capitolian Jove!"

46.—FARMERS.—H. W. PARKER.

1. The American Farmer, son of the Sun,
Bronzed with a glow from its glory won,
As free as the air it is heaven to inhale,
And strong as the steeds of the prairie gale,
Lord of his castle and broad domain,—
The herd his vassals, the flock his train,
And rich in the coin his granaries hoard,
He sits at the head of his bountiful board,
And laughs at the crowded world afar
Buzzing with ceaseless commercial war.

2. Behold him at morn!—His polished plow
Traces dark lines with his silver prow,
Writing the verse in alluvial mold
The summer shall print in letters of gold,
And set to the trill of the oriole's tune.
Behold him at rest in the languid noon,
Stretched on the grass and cooled by the breeze,
His kingly pavilion the glistening trees!
Behold him at eve!—The evening his own,
Home joys are his that to few are known.
The russet is brought from his last year's store;
His fruity-faced children play on the floor;
And his wife, her cheek like orchard bloom,
Is the crown, the queen of the cheerful room.

3. That mine of riches,—that farmer's wife!
How busy and happy and proud her life!
From her pans she "pans out" her rolls of gold;
And her eggs are all "nest-eggs" of wealth untold;
It tries not her patience to try out her lard;
And her lot, like her bread, is never hard;

She knits her stockings, but never her brows ;—
Gives the fowls a dressing, but not her spouse.
Oh ! busy and happy and proud the life
The farmer lives, and the farmer's wife.

4. Is the picture too fair, too rosy its glow ?
Tell us thou husbandman, John or Joe !
What are thy musings the livelong day,
Or home returned in the twilight gray ?
What honest pride, what bliss of health,—
Of peace, content, what conscious wealth ?
What converse with Nature ? What hidden lore,
Wiser than books, is it thine to explore ?
What science untaught, in schools unheard,
Of soil and plant, or of beast and bird ?

5. John—who is one of the rarer kind,
Sunny in heart and searching of mind,
Replies in few words: "Ah ! well do I know
Life's flowers and briers commingling grow ;
And man may pluck, if he so desires,
The flowers alone, or only the briefs.
One thorn there is—I feel it in truth,—
The lack of a studious habit in youth."
Thus worthy John. Is he right ;—is it so ?
Come give us thy mind, thou frequent Joe.

6. "Wall now I guess," Joe answering says,
"A ruther hard time on't the farmers hez ;
There's nuthin to think on but work and eat ;
And arter his chores a man is dead beat ;
An' there's ollers bad luck a feller frets,—
High price an' low price, notes an' debts,
An' breachy critters an' losin' a hoss,
An' somehow the gain's no more'n the loss.
I wuz down with the rheumatiz May an' June ;
An' the seed wa'n't sown the right o' the moon.
The sheep's got foot-rot ; an' market is down ;
An' wheat I kept, hopin' prices come 'roun' ;
An' wife she is kind o' droopin' jest now.
An' the children took sick, I can't tell how ;
I'm sartin we giv 'em plenty o' pills ;
But a bilious fever brings doctor's bills.
Wall, honest folks—they must ollers work ;
It's only your village sharpers can shirk."

7. Thus Joe discourses. Alas! How the real
Kicks over the pail of the creamy ideal!
If Joe were honest, there still would be
Some milk remaining for poetry's tea;
But he keeps, 'tis said, the strippings apart,
When he vends his milk by the pint or quart;
There's a tallow faced hue in his butter and lard;
And his four-foot wood is cut—by the yard!

8. Is it then but a dream,—this son of the soil,
Noble and wise in his primitive toil?
Nay, hither shall come and hence shall go
Youth who their earnest work shall know,—
The artizan's son and the farmer's boy,—
Whose fathers calling is honor and joy.
In mind and muscle strong and skilled,
By them our ideal shall gradually be filled;
The woodman's name be a name of pride,
By knowledge and character glorified.

47.—SHALLOW CULTURE.—H. A. THOMPSON.

1. One of the peculiarities of the American people, especially the American youth, is the ambition to do things quickly,—not well. Our driving must be that of Jehu, the son of Nimshi; it must be done furiously. We are not willing to sow the seed, and wait patiently, in faith, for the summer's sun and genial rains to mature the expected crop.

2. This desire for haste,—this furious driving,—has seriously interfered with our educational processes. If it were possible, by any forcing process, any legerdemain, to grow the form of an oak in a single night, it would not be an oak. There must be a slow solid growth,—the proper unfolding of its nature. The storms of years must beat upon it; and its fiber must become hard and strong; otherwise it will not be the oak.

3. That there was no royal road to learning was discovered by the ancients; but some of *us* have yet to learn that there is no short cut to all those graces and traits and powers which characterize the scholar.—That there are minds which develop more rapidly than others is true; but these, as all others, must be developed in accordance with their own individual natures.

4. I am sorry to know that there are institutions of learning pandering to this diseased public sentiment. Instead of being educators of the public mind, helping to form a healthy public sentiment, they pander to its weakness. Some of our Commercial Colleges make Book-keepers in three months, and the best of Bankers in six,—not

knowing, or not caring to know, that the science of banking is a study for a life-time.

5. Some of these institutions, despising the slower and surer processes of College training, will turn out accomplished teachers in six weeks, and make Homers and Ciceros in a few months! "Why, then," say they, in vigorous appeals to unthinking young men and ignorant parents, "send your brothers and sisters and sons and daughters to College, to squander six years of this life in pursuit of a College course, when we can give you the same instruction and the same culture, and send you out with the same tastes and the same ability in a few short months?"

6. And, strange to say, many of these parents, and as many of these young people, are deceived by such shallow pretense; and time and money are squandered in the pursuit of that which satisfieth not. The thing promised is simply an impossibility until the laws of the human mind are entirely changed. If a young man seeks scholarship, he wants the best training he can get. If he means to make a *sham* of himself and of his life,—pretending to be what he is not, and to have what he does not possess, it matters little how short his course or how furiously he drives.

7. A gentleman once visited one of these short-cut and time-saving institutions where students received the highest classical culture in a few months; and, on searching for the Professor of Greek, in whom resided the wonderful skill to do these great things which all Colleges had failed to do, he found a young gentleman who spent his unoccupied hours in preparing himself to enter the *freshman class* at Yale College!

48.—SCIENCE.—G. T. DAY, 1875.

Science is not something to be sneered at or to be dreaded. Its work is vast, varied, wonderful, beneficent. It is weighing the planets, analyzing the sun, making each dumb and stony-lipped mountain eloquent and impressive; it is filling the water-drop with teeming life, and showing us the germ of a world in an atom; it is resolving our coal-fields into sunbeams, and showing the oneness of heat and motion; it is giving the winds a captain, and making the lightning man's docile servant; it is bridging the ages with solid facts, and bringing what seemed the most wayward and wandering phenomena within the embrace of law; it is illustrating the majesty of man, and interpreting the infinity of God. It is not for Christian men to denounce it as the soul's greatest peril. Rather it should be heard with candor by the church, and welcomed as an ally by the pulpit. If it fairly disproves a cherished opinion, let the opinion go. What do any of us want of a falsehood, but to hasten with it to burial? If it shows that truth really requires us to modify our creed,—no matter

whether that creed was built up by our own hands, or inherited from the earlier centuries,—we may well thank it for having taught us. It may reach and open sepulchers where great truths lie buried,—roll away the stone. and set them free to walk the earth as ministers of light and givers of blessing.

CHAPTER IV.—NOTES.

NOTE 1.—INTRODUCTION, p. XV.

Phonetics.—The original and fundamental idea of Alphabetical Writing is to use *one letter*, and no more, to represent each elementary sound of the language. Hence an Alphabet should have just as many letters as the language to be represented by it has sounds. The Ancient languages were written on this plan ; and some Modern ones are so written. But in English, the fundamental idea is completely lost ; and the spelling is entirely arbitrary.

The result is that the mere *spelling* of words becomes a distinct branch of study, to which is devoted, on an average, not less than one-quarter of the time spent by children in school ; and after all, it is not *mastered* by one in fifty of them. The cost of learning to spell, even very poorly, is, in the United States, not less then a hundred millions of dollars a year ; and every person who gets a thorough education spends from *three to five years* of time and labor on this one thing. That is to say the burden of our orthography is greater than the burden of our National Debt !

This monstrous tax upon the people is *entirely useless* and *unnecessary*, and might easily be avoided by the simple means of adopting a complete Alphabet and returning to the original common-sense principle of writing words as they are pronounced.

Spelling, in that case, would no longer be a distinct branch of study ; all the time and labor and expense of it would be saved ; the labor of learning to read would be reduced by three-fourths ; and progress in other studies would be greatly facilitated. Hence millions of the lower classes would be enabled to become at least partially educated, instead of remaining in utter ignorance, as at present ; and the higher classes would become much more thoroughly educated.

The late war checked for a time a movement which had made considerable progress towards the reformation of English Orthography ; but the reformation must eventually be accomplished.

Several objections are often urged against the proposed change ;—and sometimes by those who ought to know better.

1. It is said that if words are spelled as they are pronounced, we

shall be unable to distinguish words of the same sound but different meanings, as "rain", "rein", "reign", &c.

The loss, however, if there should be any in this respect, would be more than made up in that class of words now spelled alike but pronounced differently as "bow" and "bow"; "mow" and "mow"; "gill" and "gill", &c.; for each pair of words of this class,—more numerous than the other,—would then be spelled differently; and both the different pronunciation and different meaning would be indicated. Again, if the words in question were to be spelled alike, we should have no more trouble in distinguishing them in reading than we now have *when we hear them spoken;* but we never require the speaker to spell these words, that we may know whether he means "rain," "rein," or "reign," &c. Moreover, we should have much less reason to apprehend difficulty from this class of words than from others that we never thought of fearing; for not more than *four* different meanings are in any case distinguished by different spellings; but a single word, without difference of spelling, frequently has from *twenty* to *fifty* different meanings,—all of which are readily distinguished, both in writing and speaking,—as "good", "break", "take", "stand", &c., &c.

2. It is said that the proposed changes will destroy the analogies of words so that their relationship to each other cannot be perceived, and that an important means of ascertaining the meaning of words will thus be lost.

This objection is quite as futile as the other, as may easily be shown. If, to the classical scholar, the advantages of analogies were twice as great as they were ever thought to be, and if the reform would destroy them all, yet the reform ought not to be delayed a moment on that account; for these advantages are only available to the better educated, while the toiling millions who can derive no benefit from such "analogies" are most cruelly taxed for them.

Classical scholars hardly constitute a thousandth part of those who have to learn the English language in some way, and it is certainly a shame that *nine hundred and ninety nine* persons should be so enormously taxed in order that *one*, who is more highly educated, may enjoy the luxury of "analogies."

The case, however, is really very different from what is supposed; and the required changes, instead of being detrimental to the classical scholar, would be very greatly to his advantage. Analogies would not be destroyed nor obscured, except in a few cases; but thousands of analogies, now hidden under our false orthography, would reappear and become available.

If "laugh" should be spelled "laf", then "laughter" would be

spelled "lafter"; and the analogy is quite as clear between "laf" and "lafter", as beween "laugh" and "laughter". If "philosophy" should be spelled "filosofi", although it would be made to differ from the Latin and French forms, yet it would be made to *agree* with its original Greek form, in which there is no "ph", and also with the Italian and Spanish forms. So also with all that class of words in which "ph" occurs. They would also be made to *conform* to the "*analogy*" of the words "offer", "differ", "false", "fame", "fallacious", "face", "ferocious" &c., &c., which are also from the Greek, but are spelled with "f" instead of "ph". This single change, then, of "ph" into "f" would bring to light hundreds, if not thousands, of "Analogies" which are now obscured, and would, therefore, confer a great benefit upon the student of Language.

Again, if all those words in which "th" occurs were to be spelled with a single letter instead of the "th", then thousands more of obscured Analogies would become clearly manifest; for almost every one of these words is derived either from the Greek or from the Anglo-Saxon; and in neither of those languages is there any such awkward combination as "th"; but the sound which we indicate by "th" is, in each, invariably represented by a single letter.

If "could" should be written without an "l" its relation to its primitive would not be obscured, but made manifest; for the original word had no "l". It has been foisted into the word through someone's blunder. Such also is the case with the "b" in the word "numb", the "l" in "stalk", the "b" in "dumb", the "t" before "ch" in "witch", and "stitch", and "thatch", and "hatch", &c., &c., and the "k" in "wreck" and "rack", &c. If the "k" were to be omitted from "knee" and "knuckle", their relation to "neck" and "nod", which have the same origin, would be made more apparent. The proposed reform would also make evident the relationship of "sprite" and "sprightly"; "inveigh" and "convey", "noun" and "renown", "deceit" and "receipt", "spacious" and "expatiate", "fancy" and "phantom", &c., &c.

These are a *few* of the examples which might be cited in this connection;—but it may be well to notice more specifically the changes which are required.

In the first place, there are three or four thousand words in the language which would not be changed at all in making the proposed reformation.

Secondly, there are about twenty thousand words in each of which it would only be required to change the *form* of a letter. Evidently this cannot destroy "analogies".

Thirdly, there are nearly thirty thousand words in which the only

additional change required would be the substitution, in each, of a single letter for a digraph or trigraph (i. e., for a group of two or three letters representing a single sound). Any one having the slightest knowledge of Etymology must see that this cannot destroy "Analogies".

Fourthly, there are eight or nine thousand words in which the only change requisite in addition to those already mentioned would be the omission, in each, of a final "*e*". Now, since the final "*e*" is, in most cases, a mere orthographical expedient to indicate the sound of a preceding vowel, and since it has already been rejected, without any inconvenience, from the majority of the words in which it was formerly used, it is certainly reasonable to suppose that its entire disuse can neither destroy nor obscure any "Analogies".

In the fifth place, there are about two hundred words in which, besides the foregoing, it would be necessary to change the order of the letters "wh", so as to write "hwen" instead of "when" &c.; but as these words *were formerly written in this way*, the effect would be not to obscure, but to make evident their relations to their primitives.

Sixthly, it would be necessary, in a very few words, to insert a "w" or a "y" at the beginning; but this can have no important bearing upon "Analogies".

These Classes include the great body of words belonging to the language; but finally, in the Seventh place, there are some words from which, besides the above mentioned changes, it would be necessary to drop what are called "silent letters", as "w" from "wrap", "h" from "ghost", "gh" from "thought", "k" from "knife", "g" from "gnat", "p" from "pneumatic", "n" from "column", "ph" from "phthisic", "ch" from "yacht", "l" from "half", "rh" from "myrrh", "t" from "eclat", "d" from "stadtholder", "m" from "mnemonic", "c" from "indict", "b" from "doubt", "s" from "isle", "e" from "worked", "ps" from "corps", &c.

In some of these cases the silent letters are of some little service to the Etymologist in tracing the origin and history of a word; but to the ordinary learner of the language, they are only a grievous impediment; and sometimes they are a stumbling-block to the *advanced* student, as in the case of the "h" in "ghost", which hinders one from perceiving the relationship of the word to its parent "gast", its grandparent "gest", and its cousins "geest" and "geist", &c. Moreover, to drop these silent letters from the words in which they occur would only be doing what has already been done with thousands of words of the same kind without any perceptible disadvantage, as in dropping the "ve" in "hast", the "gh" in "not", the "l" in "such", the "f" in "head", the "h" in see", the "w" in

"sister", the "h" in "loaf", in "load", and in "rap",—the "g" in "loin", the "h" in "lean", the "s" in "hotel", the "c" in "feat", the "g" in "like" and "paint",—the "h" in "lot", "lank", "loud", "last", and "ready",—the "l" in "bag", the "h" in "lord", "lady", "nice", "nut", "raven", and "it",—the "w" in "lisp", "root", and "so",—the "l" in "which" "each" and "much",—the "g" in "if", "he", and "written",—the "s" in "daffodil", the "v" and the "c" in "lark", &c., &c., &c. In all these cases there was no better reason for omitting the letters which had become silent than there is now for omitting those which have become silent in our present words; and if these last ought to be retained, then those which have been rejected ought to be restored; and we ought to spell "morning", as formerly, "morwenynge", &c., &c., &c.

Finally, it seems to be a sufficient answer to those who predict dire calamities as the result of rationalizing the orthography of the language to point them to other languages, as the Spanish, Italian, &c., in which the thing has been substantially accomplished, and with excellent results.

3. It is said that the proposed change would render all our libraries and books of every description useless. *This is not true.* The present generation certainly would not lose the ability to read our present books; and the coming generations, having been taught phonetically, would read them with very little trouble,—just as we now read the old books in which the orthography differs from ours as ours differs from the proposed new orthography. In fact it has been *demonstrated* by repeated experiments that a saving of more than one half of the time and labor of teaching children *to read our common books* may be effected by teaching them the phonetic method first, and then making the transition to the common orthography.

4. It is said that all the present type and printer's cases would be rendered useless by the proposed changes. *This is also not true.* The type is continually wearing out; and in renewing, phonetic type could be obtained as well as any other, and with no increased expense. Large and valuable fonts, not much worn, could be extended by having the new letters cast to match them. The present cases would answer for the new Alphabets by simply putting the *Small Capitals* of each font into a small job case.

NOTE 2.—PHONETIC ALPHABETS. (p. 22.)

The Phonetic Alphabets which have heretofore been proposed have been very imperfect; and that has been one reason why they have not been more readily received. Near the beginning of this volume, however, a very much improved Alphabet is given, which

is respectfully offered to the consideration of all friends of the Language Reform.

It will be seen that this Alphabet is more complete than former ones,—representing, as it does, forty-four elementary sounds (including diphthongs),—that the script forms of the new letters are easily produced with the pen, and do not extend below the line, or differ much from forms already in use,—that the new typic forms are modifications of the common letters, and obtained by simply omitting certain parts of them,—that the valuable letter "c" is retained, and assigned, as in Italian, to the sound of "ch" in "chain",—that the nineteen Vowels all represent long sounds when accented, and short ones when not accented,—that if it is desired to distinguish long and short sounds otherwise than by the Accent, it may be done by using Roman letters for the long sounds, and Italic letters for the short ones,—and that by this construction of the Alphabet is avoided the glaring absurdity of mating together as long and short two sounds which differ in quality more than in length, and which are often reversed in Speech and in Poetry,—the so-called *long* sound being used as *short*, and the so called *short* one as *long* in the same foot.

A SPESIMEN OV FONETIK PRINT.

Sum ov de prinsipal Advantajez ov dis Fonotipik Alfabet.

1. It iz komplet enuf tu aford de menz ov reprezentin wid tolerabl akurasi de aktyual pronunsiasun ov de pepl, hwic iz not de kas wid eni ov de uder Alfabets yet ofe*r*d. It iz ekwivalent tu wun ov siksti-tre leterz.

2. It avoidz de fatal mistak ov doz Alfabets in hwic sondz diferin muc in kwolti ar treted az if da wer lor and sort sondz ov de sam kwolti.

3. It iz kwit lejibl evn tu doz hu hav never studid Fonetiks; and it diferz so litl in aperans from ordinari tip az not tu be repulsiv.

4. It emploz de leterz a,e,i,o,& u, tu reprezent der (so kald) lor sondz.

5. It kan be ezili prepe*r*d wid a pen-nif in eni printin ofis.

6. It entirli obviats de grat ekspens ov prperin matrisez for nu tips in al de diferent stilz and sizez ov leterz.

NOTE 3.—p. 4.—INITIAL "W" AND "Y".

The sounds of initial "w" and "y" resemble the sounds of "oo" in "pool", and "e" in "me", respectively, so much that some have thought them to be Vowel sounds, or Tonics. If one begins with the sound "oo", and utters after it the sound of "a" in "make",—thus oo—a,—repeating several times, and gradually bringing the sounds together, he will almost imperceptibly glide into the word "way". Hence the sound "oo" will seem to be the same as the sound of "w". In like manner, if one begins with the sound of "e" in "me", and utters after it the same sound of "a"

in "make",—thus e—a, bringing the sounds together in repeating, he will glide into the word "yea". Hence the sound "e" will seem to be the same as that of "y". These conclusions, however, are not correct, as may be seen by different experiments.

Beginning, as before, with the sound "oo", if one utters after it the same sound "oo" again,—thus oo—oo, and brings the sounds gradually together in repeating, he will find that there will either be a gap between the sounds, or, if they come entirely together, they will simply form one long "oo——"; but if the sound of "w" is uttered first, and the sound "oo" follows it, then, on bringing them together, the result is the word "*woo*", which is not merely one long "oo——", nor is there a gap between the two parts. Hence the sound of "w" is *not* the same as that of "oo". So also beginning with "e", and uttering after it the same "e" again, one gets "e"—"e"—two sounds with a gap between them,—or else one long "e——"; but beginning with the sound of "y", and uttering after it the sound of "e",—when these sounds are brought together, the result is the word "ye", which is not merely a long "e——", nor is there a gap between the parts. Hence the sound of "y" is *not* the same as that of "e".

In forming the sound of "w", the lips are not *protruded* as in forming the sound of "oo", but are kept back next the teeth, while they are drawn up like a purse; and the sound is made as short as possible.

In forming the sound of "y", the tongue is pressed up towards the roof of the mouth much harder than in forming the sound of "e", thus making the aperture through which the breath passes much smaller; and the sound is made as short as possible.

NOTE 4.—p. 66.—TRANSITIVE AND INTRANSITIVE VERBS.

No attempt is made in this work to separate the Verbs into the Sub-Classes Transitive and Intransitive, because this division seems not to be either a natural or a necessary one. The word "transitive" means "passing over", or "going across"; and a Transitive Verb is usually defined as one expressing an action which passes over from the Subject to the Object, and terminates on the Object. Very many Verbs, however, are reckoned as transitive, which are not included by this definition. In the sentence "He feels a pain", it is a little difficult to perceive how the *action* expressed by the verb "*feels*" passes over from the Subject "he" and terminates on the Object "pain". This definition is also happily illustrated by the following examples, each of which contains a "Transitive" Verb and its Object.

He resembles his brother. He lacks an opportunity. He needs encouragement. He neglects his business. He forgets his obliga-

tions. He hears a sound. He omits his lessons. He avoids the obstacle. He shuns the danger. He misses the opportunity. He has a book. He owns a farm. He owes me a dollar. He experiences pleasure. He endures the trial. He foregoes the enjoyment. He disbelieves the story. He knows the man. The house occupies much space. The field contains ten acres. The tree exceeds fifty feet in height. He received a blow upon the head. He lost his life by means of the wound. The tree affords a shelter. The farm yields an income. The mountain retains its position. The rock maintains its silence. The scene disappoints my expectations. The guide-board indicates the way. This path will lead you to the cave. Fossil remains demonstrate the former existence of strange animals. The hat fits him. This piece matches the other. The earth covers the rock. New times demand new measures and new men. His position exposes him to criticism. The air surrounds the earth. The shell incloses the kernel. These lines include a space. The desert exhibits a strange appearance. This fact concerns him alone. That hill hides the village from our view. This consideration obviates the difficulty. The letter "x" represents the unknown quantity. The brilliancy of the Diamond enhances its value. The odd shape of the article prevents the use of it. The weight of the implement destroys its utility. This circumstance exonerates him from blame.

Other Definitions.

A Transitive Verb is sometimes said to be one which has, or may have, an object after it.—If this is true, then *all* verbs are transitive; for every verb has, or may have, an object after it.

Sometimes a Transitive Verb is said to be one which requires the addition of an object to complete its meaning. If this is true then *no* Verbs are transitive; for no Verb requires the addition of an object to complete its meaning.

NOTE 5.—p. 66.—Definitions of the Verb.

The definitions of the Verb heretofore given are very unsatisfactory, as all are aware who have studied them carefully. In defining the other classes of words, the manner of their use has been taken as their distinguishing attribute; and an Adjective has been defined as a word *used* to limit a Noun, &c.; but in defining the Verb, it has been attempted to base the definition not upon the *use* of the word, but upon the *signification* of it. This plan can never lead to a good definition of any class of words. It has been said that "A Verb is a word signifying to be, to do, or to suffer; but this is three definitions instead of one, and makes three classes of words; for it is not meant that any *one* Verb signifies all these things, but that some Verbs signify "to be", some others "to do", and others still "to

suffer",—thus making three classes of words, and giving no reason why they should all be called Verbs. Many other objections also lie against this definition. Others have said that "A Verb is a word which signifies to be, to act, or to be acted upon." This avoids the uncommon use of the word suffer in the former definition; but otherwise it is no better.

Again it has been said that "A Verb is a word which expresses action, being, or state".—This, in addition to the objections to the former definitions, is liable to this, that it includes a multitude of words which are not Verbs; for the words action, business, exertion, and employment express "action"; life, being, and existence, express "being"; and state, condition, quietude, &c., express "state"; but none of them are Verbs.

Once more, it has been said that "A Verb is a word which expresses an assertion or affirmation".—It requires, however, at least *two* words to express an assertion,—unless an exception should be found in the word "yes", which is not a Verb.

Again the following beautifully brief and luminous definition has been given: "The Verb is a primary part of speech, and of the most importance The uses of the Verb are to affirm, assert, or declare,—to command, exhort, or invite,—to pray, request, entreat,—to inquire or question."

In the last two definitions it is attempted to point out the *use* of the Verb; but the attempts are unsuccessful.

Horne Tooke, after quoting in derision, about a dozen futile attempts, utterly declines himself to undertake the definition of the Verb; and Gould Brown strongly intimates that a satisfactory definition is impossible.—It will be found, however, that the definition given in this work, is complete and exact. It is based upon the only characteristic which is peculiar to all Verbs; and hence it completely distinguishes them from all other words; and it is sufficiently brief to be convenient for use.

NOTE 6.—p. 66.—THE COPULA.

It is sometimes said that "am" or "be" means "exist", and hence is a Verb; but this is not so. The Predicate after the Copula is often omitted; but it must be supplied in analyzing. In answer to the question "Is he ready?" it may be replied "He is." In this case, however, it is not "existence" but "readiness" that is affirmed of "he". The Predicate "ready" is understood So also in the sentence "He that cometh to God must believe that *He is*, and that He is a rewarder, &c.", the Predicate "existing" is understood. In the sentence "The house is still existing", evidently the "is" does not mean "exists"; for "The house exists still existing" is merely a

specimen of tautology and nonsense. In the sentence "The beauty of the rose will soon be annihilated", if "be" means "exist", then "The beauty of the rose will *exist* in a state of *non-existence*"! In the sentence "A Fairy is an imaginary creature", if "is" means "exists", then "A Fairy exists an imaginary creature"; but "an imaginary creature" is one which *does not exist!* In the sentence "That is a non-entity", if "is" means "exists", then the sentence becomes "That *exists* an *un-existing* thing"! In fact neither "be", "am", nor "is" ever means "exist" or "exists".

NOTE 7.—p. 60.—GENDER.

Since Adjectives have no Gender, in English, it is often thought to be unnecessary to classify the Nouns as Masculine, Feminine, Doubtful, and Neuter; but since the Personal Pronoun *has* Gender, it is as truly necessary to make this classification as if the Adjectives were inflected as in Latin.

NOTE 8.—p. 81.—BRETHREN, DIES, PENNIES, PEASE, &c.

The old Plural "brethren" denotes those of the same Church, Society, or Association; but "brothers" denotes those of the same family.

"Dies" means stamps used in coining, &c.; but "dice" means little cubical blocks used in gaming.

"Pennies" denotes separate pieces of coin; but "pence" denotes twelfth-parts of a Shilling,—indicating value only.

The form "pease" is *not* a plural form.

NOTE 9.—p. 81.—PLURAL OF A NAME AND TITLE.

The title is simply a second name, modifying (i. e. in apposition with) the first, and must *agree* with it in Number.

It is proper to say "The Harpers, those Publishers", or "Those Publishers, the Harpers"; but it is not proper to say "The Harpers, that Publisher", or "That Publisher, the Harpers", or "The Harper, those Publishers", or "Those Publishers, the Harper".

If the Harpers were to be called Doctors, or Generals, or Misters, or anything else, it would make no difference;—the title must still agree with the name. The use or disuse of the words "those", "that", and "the" does not alter the case at all.

NOTE 10.—p. 85.—POSSESSIVE CASE.

The Possessive Case formerly ended in "is" or "es"; and the Apostrophe, in Possessive forms, merely shows the omission of one or both the letters which formed the Case-ending.

The habit which some have of omitting both of the terminal letters in the *Singular* is very objectionable.

NOTE 11.—p. 90.—THE FORM "HEM".

The forms She (*Seo*), Her, and "*Hem*", were formerly used as Plurals. When "She" and "Her" came to be used as Feminines Singular, their places were supplied in the Plural by "They" and "Their"; but "*Hem*" remained in its original use until it was superseded by "Them," and then became obsolete. In the Wickliffe version of the Bible "*hem*" is used for "*him*" in Genesis 30.: 36.

NOTE 12.—p. 93.—COMPARISON OF GOOD AND BAD.

It is remarkable that the Adjectives signifying "good" and "bad" are irregular in many other languages as well as in the English,—particularly in the Greek, Latin, German, French, Spanish, Italian, Dutch, Danish, Icelandic, Swedish, &c.

NOTE 13.—p. 98.—FORMS OF THE 2ND PERSON.

It is a *very pernicious error* to assume, as some do, that the forms of the Second Person Singular of Verbs and Pronouns are *obsolete* in the language. They are appropriated, it is true, to certain specific uses in Poetry and Religious Exercises, aside from their use in the Bible; but they are neither obsolete nor obsolescent, and probably never will be while the language shall endure. It is certainly a bold and most unwarranted proceeding to attempt to remove from Text Books those forms which are especially appropriate to devotional language, even if they were not also indispensable to the better kinds of Poetry. *Religion itself is not yet entirely obsolete!*

† NOTE 14.—p. 112.—INFLECTIONS.

The Santal, one of the Languages of Hindoostan, has a regular set of Dual Forms; and some languages have more modes of inflection than the Greek, and very many more Inflectional Forms. The Fiji Language has four Numbers, Singular, Dual, Small Plural, and Large Plural.

The Sanskrit has eight Cases, the Turkish twelve, the Basque twelve, and the Finnish and Laplandish each fourteen.

The Congoes and Caffirs have many Genders.

The Latin has four Moods (or Modes), the Greek five, and the Sanskrit six. The Russian Verb, besides Moods and Tenses, has six Aspects; and the Hebrew has seven Voices and thirteen Conjugations.

In the Turkish Language, the Verb has, sometimes,

1st, Simple, Reflexive, and Reciprocal Forms.

2nd, Each of these has a Causative Form.—making six forms.

3d, Each of these six has a Passive Form,—making twelve.

4th, Each of these twelve has, besides its Affirmative, a Negative and an Impossible Form,—making thirty-six.

5th, Each of the thirty-six has Modes, Tenses, Numbers, and Persons,—making three or four thousand Forms.

In the Basque Language all Parts of Speech admit of Declension,—even Prepositions, Conjunctions, and Interjections.

The Adjective has twenty Cases. Every Verb has twenty-six radical forms, each with a great number of Inflections.

Different forms of the verb are employed in addressing a child, a woman, an equal, or a superior.

In the Tamil Language there are also Honorific Forms; and the Verbs have Gender, but not Voice. There are no Relative Pronouns; and instead of saying "I am beaten", one must say "I suffer beating", "I get beating", "I get stripes", "I eat beating", &c.

Also the terminations used in Inflection exist as separate words in the Language, and are called Particles.

Honorific Forms are abundant in the Samoan, and other Polynesian Languages.

NOTE 15.—p. 113.—"SOON", &c.

The words "soon", "often", "seldom", &c., are no exceptions to this statement, as they are really Adverbs of Manner. "Soon" is a contraction of the old word "soonly"; &c.

NOTE 16.—p. 146.—ACTIVITY, &c.

In a Verbal Sentence, or an Active Copulative Sentence, the person or thing indicated by the Subject is *usually* represented as acting.

In a Passive Sentence the person or thing indicated by the Subject is *usually* represented as acted upon.

In a Neuter Sentence the person or thing indicated by the Subject is *usually* represented neither as acting nor as acted upon.

In the sentence "The stone breaks easily", the word "itself" is understood after "breaks"; and "breaks itself '=" is broken". This Idiom is borrowed from the French, and is quite common. Verbs so used are called *Reflexive Verbs.*

In the sentence "They are gone", the word "gone" is to be regarded as an Adjective rather than as a Participle; and so also the predicates in the sentences "The days are come", "The birds are flown", "The years are fled", "The friends are departed", "The sun is risen", "They are fallen", "The glass is broken", "The rod is bent", &c., &c. Hence these are not Passive Sentences.

NOTE 17.—p. 136.—† THE ORIGIN OF LANGUAGE.

Much needless mystery has been thrown around the Origin of Language. It has been thought to be a miraculous Divine Gift;—impossible to have been developed by human intelligence, &c.; but in fact, to a being possessed of man's intelligence and vocal organs,

language is a *necessity* instead of an impossibility,—as much so as laughing or crying. There is nothing more incomprehensible in the origin of Language than in the constantly observed growth and development of it.—Children, long before they can speak, utter spontaneously many of the Radicles and Roots ; and, a little later, they produce many of the Stems and Themes from which words have been developed ; and it seems strange that to any observing person, acquainted with the nature of language there should be any appearance of mystery about it. The *methods* by which particular sounds and combinations of sounds have been associated with specific ideas, and hence have become words, are doubtless various. To suppose otherwise is to suppose the human mind to be different from what it is known to be.

The principle of *imitation* has led to the formation of *many* words, but not all. Some Interjections have been developed into inflected words ; but *all* words have not been thus formed. Neither the Onomatopoetic nor the Interjectional theory,—neither the *bow-wow* nor the *pooh-pooh* theory, as they have been called,—is sufficient by itself, nor are the two combined sufficient to account for all words, or even a majority of them ; but that fact does not make it at all probable that human Language is not a spontaneous outgrowth of human nature.

† NOTE 18.—p. 222.—MULTIPLE RHYMES.

Rhymes of four, five, six, seven, and even eight syllables, are possible in English ; but they are seldom used because they give to a composition something of the disagreeable character of *Task Poetry*. In Arabic and Persian quadruple and quintuple rhymes are sometimes used.

EXAMPLES.

QUADRUPLE RHYME.

The book is full | of question marks | and notes exclam | atory ;
The language too, | I'm sure I think, | is quite defam | atory.

QUINTUPLE RHYME.

And when 'twas found the wondrous Duke had lost his visibility,
The people hardly could, in truth, restrain their risibility.

SEXTUPLE RHYME.

In regard to | his creed he | was lati | tudinistic ;
In respect to | his style he | was plati | tudinistic.

SEPTUPLE RHYME.

However many points there be of *un*congeniality,
You'll find at least between the two there's *one* congeniality.

OCTUPLE RHYMES.

How, think | you, can | any man | wonder at | unin | telligi | bility
In a | book whose | author en | deavors to | shun in | telligi | bility?
Or how can | any one | fail to ex | pect some | incompre | hensi | bility
Where a | writer no | longer en | deavors to | win compre | hensi | bility?

NOTE 19.—p. 155.—PREPOSITIONAL PHRASES.

In case of the *Substantive* Prepositions, the Preposition is the Base of the Phrase; and the Object is a Modifier of the Base.

NOTE 20.—p. 202.—COMPOUND PARTICIPLES, &c.

The term "Compound Participle" is a convenient one; but it should be noticed that the combination which it indicates is not embraced in the Definition of "A Participle"; and a like observation may be made in regard to the terms "Compound Phrase" and "Compound Sentence".

NOTE 21.—p. 165.—CHARTS.

The use of the Analytical Charts, placed at the beginning and end of this Volume, will be found of essential service to the beginner in analyzing sentences, and in Parsing.

† NOTE 22.—p. 216.—POET, &c.

The word "Poet" signifies a "Maker"; and "Poetry" means literary composition which is "made", i. e., skillfully, or artistically made.

† NOTE 23.—p. 32.—GRIMM'S LAW.

There are three Classes of the Indo-Germanic Languages, sustaining a peculiar relation to each other.

The 1st, or English, Class includes the English, Anglo-Saxon, Gothic, Frisian, &c.—The 2nd, or Latin, Class includes the Latin, Greek, Sanskrit, Lithuanian, and Slavonic, and the Languages derived from them.—The 3d, or German, Class includes the High Germanic Languages.

Now when the same word is found in all, or any two, of these Classes of Languages, it may be expected to present, in passing from one Class to another, the Consonant Changes represented in the following Table. There are, however, many exceptions to this Law.

GRIMM'S LAW TABULATED.

English	p	t	k	b	d	g	f	th	h
Latin	h	d	g	f	ch	th	p	t	k
German	f	th, z	ch	p	t	k	b	d	g

NOTE 24.—p. 72.—"BY AND BY".

"*By and by*" is an example of intensive, or emphatic, repetition, such as occurs very frequently in the Hebrew. The "by" was taken in the sense of "near time" = "soon". "By and by" then signified "very soon"; but being often used in predicting things which did *not* occur very soon, its meaning was misapprehended, and finally reversed, so that now it signifies "after sometime", or "*not* very soon".

NOTE 25.—p. 111.—VOICES OF THE VERB.

The Active Voice of a Verb (commonly, but improperly, so called) consists of all the forms of the verb except the Past Participle.

The Passive Voice (improperly so called) is formed by annexing the Past Participle of the verb to the several forms of the Copula.

NOTE 26.—p. 176.—WHERE, WHENCE, AND WHITHER.

In Example 65, the Preposition "in" may perhaps be supplied before the word "where", and justified by the common forms "wherein", "whereby", &c.—In like manner "from" may be supplied before "whence" in Example 66, and "to" before "whither" in Example 67.—This is only doing the same thing which is done in Latin, when Prepositions are used before Ablative forms, &c. If any one wishes to call "where", "whence", and "whither" Adverbs, in the above Examples, they may be called *Relative Pronominal Adverbs*.

NOTE 27.—p. 120.—"DERIVATION".

The Definition of "Derivation" may appear to some to be imperfect. Many words will seem to be improperly excluded by it from the Class of "Derivatives".

All those words will, however, be found to be really examples of Inflection or Composition, except, perhaps, a very few anomalous forms.

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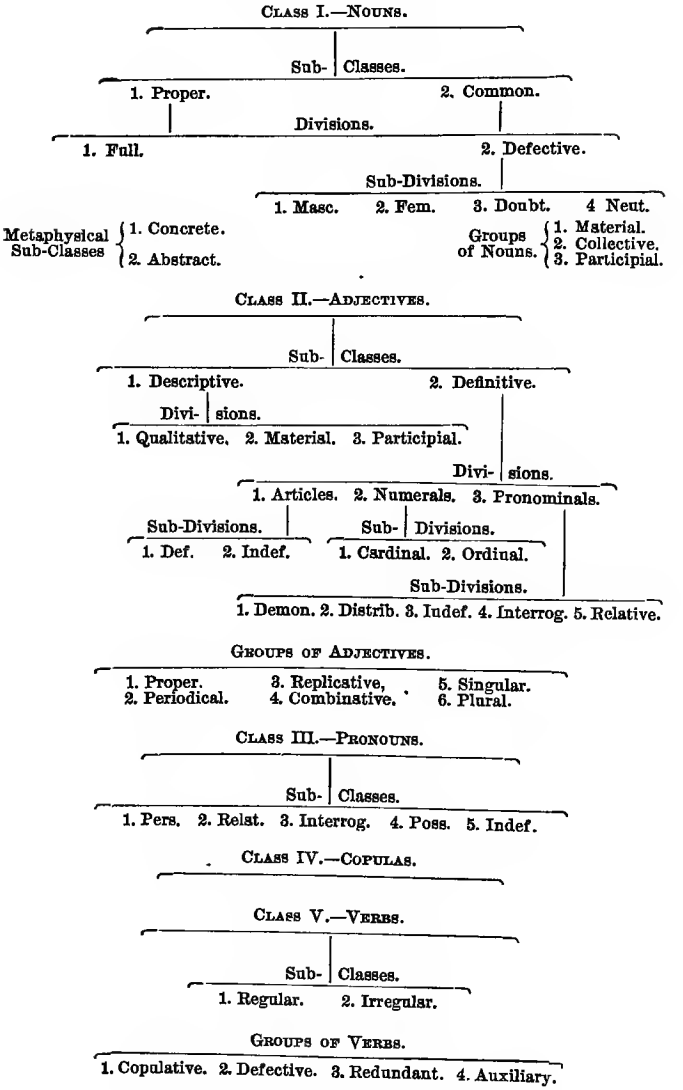

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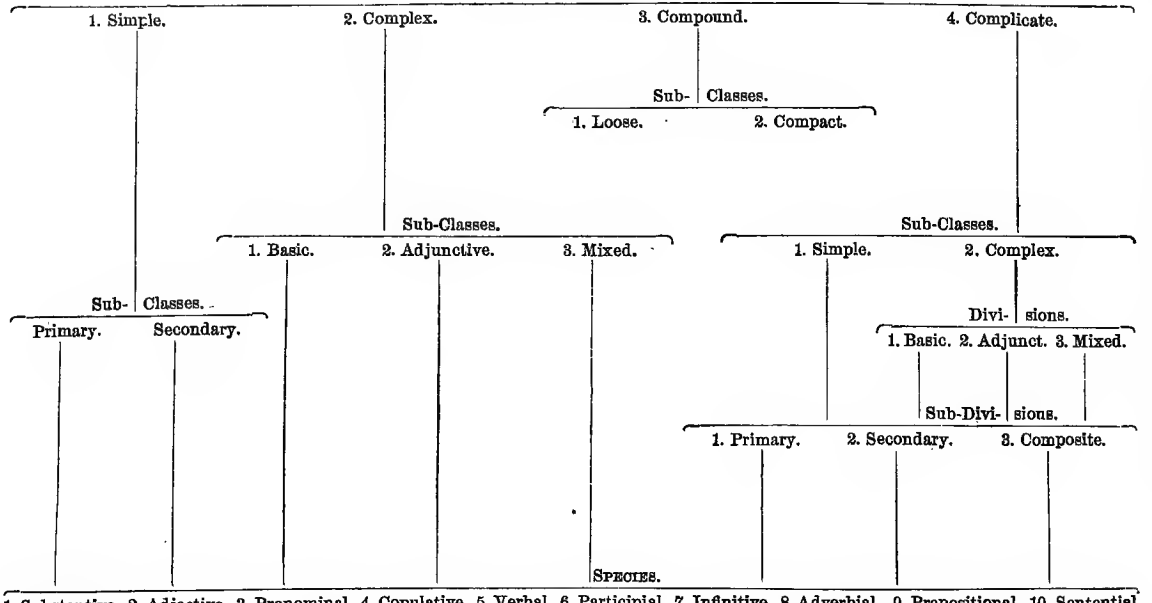

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POSTSCRIPT.

[From the "Publishers' Weekly," May 3, 1879.]

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